

# MUSICAL AMERICA

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John C. Freund

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## ENDORSE CAMPAIGN FOR INDEPENDENCE OF OUR MUSICIANS

Music Teachers of Minnesota in Annual Convention Express Sympathy with John C. Freund's Work — Efforts to Establish Standardization—Important Papers Read—Hearing for Native Composers—William MacPhail the New President

[By Telegraph to MUSICAL AMERICA.]

MINNEAPOLIS, June 26.—The Minnesota Music Teachers' Association in convention assembled in Minneapolis unanimously resolved to go on record as being heartily in sympathy with the efforts being made by Mr. John C. Freund on behalf of the independence of American musicians.

F. C. L. BRIGGS.

MINNEAPOLIS, MINN., June 26.—The Minnesota Music Teachers' Association convened Tuesday morning at the West Hotel for the opening of its thirteenth annual meeting.

The first business transacted was the adoption of articles of incorporation, after which Leopold G. Bruenner, whose administration is marked by the above action, was greeted as the first president of the body corporate.

The keynote sounded by Mr. Bruenner in his opening address was "greater efficiency," superinduced by State legislation or by compulsory examinations offered by the State Association as entrance requirements.

Mr. Bruenner said: "In the last two years the Minnesota Music Teachers' Association has done a great deal to raise the standard of the music teaching fraternity by its offering of examinations. Nevertheless, if we are honest with ourselves we must confess that our success has been only partial. It seems to me we must follow one of two paths: State legislation to license all music instructors, or submission to the association's examinations and the exclusion from the association of all music teachers who will not submit themselves to these examinations. State legislation appears to be unfeasible, and yet why should it be? The State prosecutes the quack doctor who pretends to minister to the wants of the body. It will not entrust the elementary education of its children to untrained and unprepared teachers. Why then should it not take the same precaution with the music teacher to whom is entrusted the drawing out of the individual's best gifts—the gifts of heart, mind and soul, thereby giving the State a superior manhood and womanhood.

"All educational authorities realize that the senseless, orderless, jingle of ragtime, the equivocal and vulgar words of the popular songs our youth sing and hear, callous their finer sensibilities, so that the rays of a higher aestheticism may never penetrate there. Now if it is important that our younger generation come under the refining influence of good music, so that 'the Gloria may not be turned into the Marsellaise,' why should the State not be willing to lend us a helping hand? However, since State help appears to be so distant and uncertain, let us see if the same result would not be attained if all the members of this association would submit themselves to the examination offered by it. So long as there are those who do not take these examinations, so long will the desired effect be delayed."

A report from the examining committee brought out the statement that out of thirty candidates for degrees one-



—Photo by Ira L. Hill.

FREDERICK SCHLIEDER

Newly Elected President of the New York State Music Teachers' Association and a Progressive Figure in the Musical Life of the Metropolis. (See page 5.)

half the number passed the examination offered, during the past year, in accordance with requirements of the authorized movement, by the association, toward standardization.

Gustav Flaaten, of Duluth, conducted the violin round table. His contribution to the program embodied a letter written by Francis Macmillen for the occasion, in which the merits of "Auerism" were emphasized and endorsed by this avowed disciple of the master. Discussion was made interesting through the well-defined, well-put ideas of Otto Meyer, William MacPhail and Ruth Anderson.

### A City of Amateur Orchestras

William MacPhail spoke with convincing enthusiasm on the place and value of amateur orchestras in a community. He made the statement that an enumeration of the amateur orchestras of Minneapolis would catalogue as high as any city in the country, size not considered. Orchestras in the High Schools, in the street car barns, in the night schools and elsewhere are said to bring over 600 people into active orchestral association.

Mr. MacPhail advocated the early beginning of orchestral experience, claiming for it that it encourages violin study, cultivates good tone, good taste, furnishes necessary disciplinary routine, encourages mutual sympathy and understanding, develops the ear as to tune, time, rhythm, teaches one how to practice, the necessity for concentration, the meaning of interpretation through the exercise of both freedom and restraint, and an all-around appreciation of the

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## GERMAN-AMERICAN SINGERS UNITE IN A GREAT SÄNGERFEST

Eight Thousand Choristers and As Many Listeners in Five Concerts of North American Sängerbund at Louisville — Kaiser Sends Personal Representative—Triumphs as Soloists by Marie Rappold, Christine Miller, Rudolf Berger and Clarence Whitehill

LOUISVILLE, KY., June 29.—The thirty-fourth sängerbund of the North American sängerbund, held in Louisville on June 24, 25, 26 and 27, was the largest fest ever held by the organization, and the greatest event in the history of musical Louisville. There were about 8,000 participants in the concerts and as many more visitors drawn into the environs of the city in the capacity of listeners. The city was *en fête*, illuminations and decorations of an elaborate character being general throughout the business district, as well as the better residence sections of the city.

One hundred and twelve singing societies from the various parts of the country, numbering over 3,000 voices, made up the male choral contingent. On the opening night a local mixed chorus of 1,000 singers had part in the welcome concert. On Friday afternoon there was a school children's chorus of 3,000 voices. In addition to these choral bodies the Chicago Symphony Orchestra of 100 players, under Frederick Stock, had part in every concert, as well as noted soloists, including Mme. Marie Rappold, soprano, of the Metropolitan Opera Company; her husband, Rudolf Berger, tenor, of the same company; Christine Miller, the popular concert contralto, and Clarence Whitehill, baritone, of the Chicago Opera Company.

The concerts were held in the Jefferson County Armory, which had been transformed into a vast concert hall, capable of seating 10,000 auditors, besides the immense participating bodies. The acoustics of the armory are fine, and it was possible to hear with comparative ease from almost any part of the building. The decorations of the hall included the heavily embroidered silk and gold flags and banners of the various participating societies, arranged against the blue and white sängerbund colors.

All of the concerts were finely attended, those of the evenings being notably brilliant and of capacity size.

### Emperor's Gold Medal

An impressive feature of the first day's program was the address of Dr. Oskar Mesger, the personal representative of Kaiser Wilhelm of Germany, and the presentation of the Emperor's gold medal to President Charles D. Schmidt of the sängerbund.

At the opening or welcome concert on Wednesday evening the armory was crowded to the doors, and it was estimated that 10,000 persons had passed through the various entrances. This attendance was all the more remarkable when it is noted that the mercury had been hovering about the 100 degree mark during the day, and was close to the 90 degree mark at the time of the concert. But everything that could be done in the way of cooling apparatus was brought to bear on the situation, and the auditorium was reasonably comfortable.

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### Chicago Hears that Saint-Saëns May Visit America

CHICAGO, June 29.—Cable advices from Paris announce that Maestro Campanini has concluded arrangements with the composer Saint-Saëns and his publishers to produce "Déjanire" next season at Chicago and Philadelphia. In this opera Lucien Muratore, the French tenor, is said to be at his best. It is also reported that the director has been able to induce the composer to come to Chicago and Philadelphia to conduct the first performances of his opera.

M. R.

### Beecham Operatic Invasion of New York Rumored

A report that Sir Joseph Beecham and his son, Thomas Beecham, intend to give opera in New York in competition with the Metropolitan company emanated from London last week. It was said, however, that nothing would be decided in the matter this year. Thomas Beecham, in an interview, admitted that there was some truth in the report that an invasion of New York was at least contemplated, but insisted that the matter was "very much in the air."

### Pol Plançon Dangerously Ill

Pol Plançon, the basso, formerly of the Metropolitan Opera Company, has been dangerously ill at his home in Paris. Cable messages received in New York early this week announced that the singer showed a slight improvement over his condition of last week. His illness was described as kidney trouble and general debility. Plançon is 55 years old.



## ENDORSE CAMPAIGN FOR INDEPENDENCE OF OUR MUSICIANS

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value of composite expression as differentiated from the virtues of solo performance.

A forecast of the orchestral situation in the Minneapolis public school system suggested an authorized plan for the purchase of instruments, the engagement of superintendents under the general supervision, first of Ruth Anderson, the whole system subject to the control of Supervisor Giddings, through whose initiative Minneapolis public school music has been given wonderful impetus.

### Advocates Silent Practice

Otto Meyer read a paper in which he placed emphasis on the value of technique as preliminary to musical expression. Especially did Mr. Meyer advocate "silent practice" as leading to wonderful results in the minimum amount of time. He quoted as authority, Joachim, Eberhardt, Flesch, in upholding the practice.

### Scientific Voice Production

To J. Austin Williams, chairman of the voice round table, had been assigned the subject of "Scientific Voice Production." Mind was held to be the master over many servants in vocal utterance.

The question of a possible good singer with a poor voice brought Mr. Giddings to an expression of appreciation of a good instrument, be it the piano or a voice. "Susan, who does not sing any more but only interprets" fails to satisfy Mr. Giddings.

Dr. Storrs, musical critic for the Minneapolis Tribune, upon being called to the floor, recalled instances of wonderful recitals given in Minneapolis by singers whose voices were poor, barren, stale, but whose art impressed to a high pitch of enthusiasm. He admitted, however, that even in the reviewer's exercise of catholic broadmindedness there was room, in the cases cited, for regret in the lack of natural or acquired good tone. Charles A. Fischer admitted for the Germans a growing demand for "voice" as necessary to vocal art.

### Music in the Schools

Mrs. Agnes Freyberger, in taking the chair at the opening of the deliberations of the Public School Section, called upon May Kimberly for a résumé of the program of the National Music Supervisors conducted in Minneapolis last month. Emphasis was given to the necessity for correlation between public school and studio teachers.

Music credits are now given in the Minneapolis High Schools in piano, voice, organ, the playing of orchestral instruments and harmony. The idea that the music courses are "snap courses" was said to have been eliminated. At the same time, out of the thirty-two credits required for high school graduation, as many as twenty, it was stated, could be acquired "by the pupil able to earn them" through the study of the various branches of music.

Mr. Giddings asked the association to speed the day when it would, through its authorized examining board, take charge, also, of the High School music examinations.

Ednah Hall, of Brandon College, Brandon, Canada, gave breadth to the discussion in referring to the system of examinations and credit-giving adopted in Canada, where examiners are sent out from Toronto to affiliated colleges, citing Brandon College. These, Miss Hall stated, conduct the tests required for the granting of licenses and conferring of degrees throughout the provinces.

### The Piano Round Table

The Piano Round Table proved particularly interesting and instructive. Gertrude Dobyns was the presiding officer.

Eloise Shryve's paper on "A New School" exploited modern teaching material which, she claimed, cultivated imagination, developed technique and catholicity of style, and even quickened the child's love for classics, in the enumeration of selected compositions by Greig, Poldini, Debussy, Rene-Baton, Ravel, César Franck, d'Indy, Reger, Rendano, Tchaikowsky, Rachmaninoff, Arensky, Sibelius and other moderns. The paper was scholarly, comprehensive and suggestive.

Mr. Skaaden's paper dealt with the requirements of the pianist as a scientific technician, a "mechanical engineer"

in the field of piano playing. In his paper, entitled, "Characteristics of Some Methods I Have Studied," he dwelt with considerable emphasis upon the virtues of the "weight school," claiming for it the development of a high degree of control in the production of maximum and minimum tonal force.

Donald Ferguson, admitting himself to be "suspiciously old-fashioned," proceeded, in his paper on "Bach" to point out the all-encompassing "worthwhile-ness" of a concentrated study of his favorite musical apostle. Mr. Ferguson advocated the use of Bach's smaller compositions, his "Little piano pieces" and selected movements from the French Suites as preliminary to the Inventions, Preludes and Fugues.

Marie Meyer Ten Broeck revealed a



William MacPhail, Newly Elected President of the Minnesota Music Teachers' Association

broad spirit in her treatment of "The Sonata." She spoke for the frequent hearing of this and other forms of composition, the hearing of "each other's pupils" for the sake of a better knowledge of the compositions as such.

### Meeting of the Organists

The Organ Round Table was conducted by Edwina Wainwright, who called first upon James Lang to speak upon "Extemporaneous Playing." Mr. Lang named "preparation" as the first essential to extemporaneous performance. He held tenaciously and entertainingly to his paradox, pointing out as essential an early beginning in speaking the musical language.

This round table, held in the Parish House of St. Mark's Church, was followed by an organ recital by Stanley R. Avery, organist of St. Mark's.

Two evening sessions of the convention were given over to notable concerts by Minnesota artists. The first of these was a chamber concert given by the MacPhail String Quartet, assisted by Donald N. Ferguson, Mrs. Marie Meyer Ten Broeck, pianists, and Otto Meyer, violinist. The members of the quartet are William MacPhail, first violin; J. Randolph Peterson, second violin; Edward H. Fowler, viola, and Oscar Koch, violoncello.

The concert Thursday evening consisted of a presentation of compositions of Minnesota composers, George H. Fairclough, organist of St. Paul, played his Fantasia on "Lead, Kindly Light" and "Evening Prayer." The solo for soprano "There is a Blessed Home," sung by Master Alfred Greenfield, brought the reward of universally expressed approbation and pleasure.

Willard Patton's Part Songs, "A Song to My Love," a Paraphrase of "The Vacant Chair," and "So the Story Goes," were sung by Martha Marian Cooke, soprano; Mrs. Alice Adrian Pratt, second soprano; Mrs. Tenie Murphy Sheehan, first alto; Mrs. J. Robert Stites, second alto. The content of the songs was well brought out in a good balance of tone. They were sung with spirit and proved interesting.

In four songs for soprano, sung by Mrs. Kathleen Hart Bibb, three composers were represented, Faith Helen Rogers, of Duluth, whose "The Seal Mother's Lullaby," designated by the composer as "just a scrap," proved a tasty bit to the audience; Helen St. Clair Livingstone, represented by "Pierrot"; and Frank Bibb, whose "Persian Love Song" and "Hymn to Apollo" furnished agreeable contrast. Mrs. Bibb, agreeably accommodating, sang these assigned songs on short notice.

The popularity of Gertrude Dobyns and her work was suggested by the reception of her playing of her own "Melodic Invention" and David Patterson's Second Prelude.

Stanley Avery's four songs, "Cavalier's Song," "In Holywood," "The Song of the Timber Trail," "Song of the Street Sweeper" were appropriately sung by Dr. Day R. Moorhouse.

Guiseppi Fabbri's Sonata per Violino et Pianoforte in D Minor was elaborate and ornate throughout its three movements. Good musicianship was evident, as well, in the performance of the Sonata by Otto Meyer and Mr. Fabbri. It was cordially received.

### Social Features of the Convention

The social features of the convention found concentrated expression in a reception and program of "stunts" occurring Tuesday evening and serving to gather the members of the association together in goodfellowship, and on a later day, in a picnic at Minnehaha Falls.

At the business meeting Thursday afternoon, George H. Fairclough, chairman of committee on resolutions, tendered special thanks and appreciation to musical editors of the Minneapolis and St. Paul press, also to representatives of different musical papers, "particularly MUSICAL AMERICA," for their co-operation in the interests of the Association. This and the resolution that the Association go on record as being heartily in sympathy with the efforts being made by Mr. Freund on behalf of the American musician were unanimously adopted.

The election of officers for the new year resulted as follows: President, William MacPhail; first vice-president, Mrs. L. A. Bortel; second vice-president, Edwina Wainman; secretary-treasurer, J. Austin Williams; auditor, Mrs. Vandergriffe. Members of the program committee were elected as follows: George H. Fairclough, representing the organists; Gustav Flaaten, the violinists; Eloise Shryack, the pianists; John Yaeger, the vocalists; Elsie M. Shawe, the public school section.

Those elected to fill expired terms on the examining board are Hamlin Hunt, organ; James Lang, piano; Rollin M. Pease, voice; Heinrich Hoevel, violin; Mrs. A. L. Fryberger, public school music.

The invitation extended by Albert Lea, through Mrs. Fuller, to hold the next annual meeting of the Association in that city was unanimously accepted.

The controlling spirit of the convention which superseded in importance any definite, specific feature was suggested by Supervisor Giddings, who, while mindful of the value of discrimination, balance, detail, admonished the Association not to be choked thereby, and pointed out the danger of such a procedure and the necessity for action in the following quotation:

"The centipede was happy quite  
Until the frog for fun  
Said 'Which leg comes after which?'  
This wrought him up to such a pitch,  
He lay distracted in a ditch,  
Considering how to run."

F. L. C. B.

## DANGERS IN BERLIN? YES; BUT NOT FOR STUDENT WHO IS WELL ADVISED

How to Be Sure of Safety—The Best Sort of Place to Live  
in—Advice on Teachers of Language as Well as Music—  
Where to Seek Aid in Time of Trouble

By MRS. EMILY COARD

[Vice-President National Christian League for Promotion of Purity, Bismarckstrasse, 102, Charlottenburg, Berlin]

COME? Yes! If somewhat familiar with the German language and not a tyro in your chosen line, come to a musical atmosphere and secure the prestige of European culture. To the average American, Europe stands for grandmother's attic, full of rare old treasures. Even a specialist should keep both eyes open and study relative values, the very soul alike of art and of character.

Health is sometimes sacrificed for economy, and mental development retarded by too long hours of unrelenting toil. The best authorities claim that better work is accomplished in three hours daily at the piano than in six, and that the voice responds best to several periods of twenty minutes each.

The greatest danger from residence in a foreign city lies in the fact that all home restraints are removed, and, with an array of solicitors at every turn, it is easy to drift or to run into the vortex of "real life" from which who will rescue either our boys or our girls, the danger being quite as great for one as for the other? In coming then, bring a chaperone and a passport, and report at once to the consulate for registration. Suggestion: Bring that lonely auntie and keep house, which will cost no more than pension for one.

Through ignorance of laws and customs the student is often placed, even by a parent who has crossed the sea to ensure safety, in some situation whence a few weeks later it is necessary to escape at whatever cost.

### Question of Rent

Advanced rent is never refunded, and, if the period of intended stay is incidentally mentioned, it adds to the difficulty of changing. It is safe to be undecided. All contracts should be in writing, stating how long before changing, a notice must be given, and the notice must be in writing, delivered before noon on the 15th previous to such change.

Many music teachers whose names count for most give few lessons personally. When doing so they exact from twenty to fifty marks per lesson in advance.

There are numbers of teachers whose character and work are highly commendable; yet another class is known as advising young girls that their career depends upon more temperament—a career at the expense of virtue.

When the language is the main object, one may enter a school where he must live for a specified time, pledging himself to speak only in German and concentrating all his energies upon that subject. There are also private teachers who speak English fluently and are able to advance their pupils rapidly.

The supposed advantage of residence in a German family or pension for the sake of the language or learning anything of real German life is a myth.

### Pension Rates

There are American pensions with prices ranging from 120 to 300 marks per month, where one has refined surroundings and a good American table, and where attendance at concerts and operas is arranged by the guests for mutual advantage. For young girls without chaperons the American Woman's Club provides a safe and delightful home with library privileges, at from 120 to 160 marks per month, without extras, but with language classes also reasonable.

If strict economy is necessary there are reputable houses where rooms can be had with the privilege of ordering dinners, and conveniences for a student to prepare his own breakfast and supper, in which case a spirit lamp and a chafing dish are valuable assets.

In no case should young women patronize a café, it is generally interpreted that one who does that is seeking acquaintances.

Small apartments of two or three rooms, besides kitchen and bath, fully furnished, are quite desirable and inexpensive for family parties, but not for unchaperoned girls.

### In Research Work

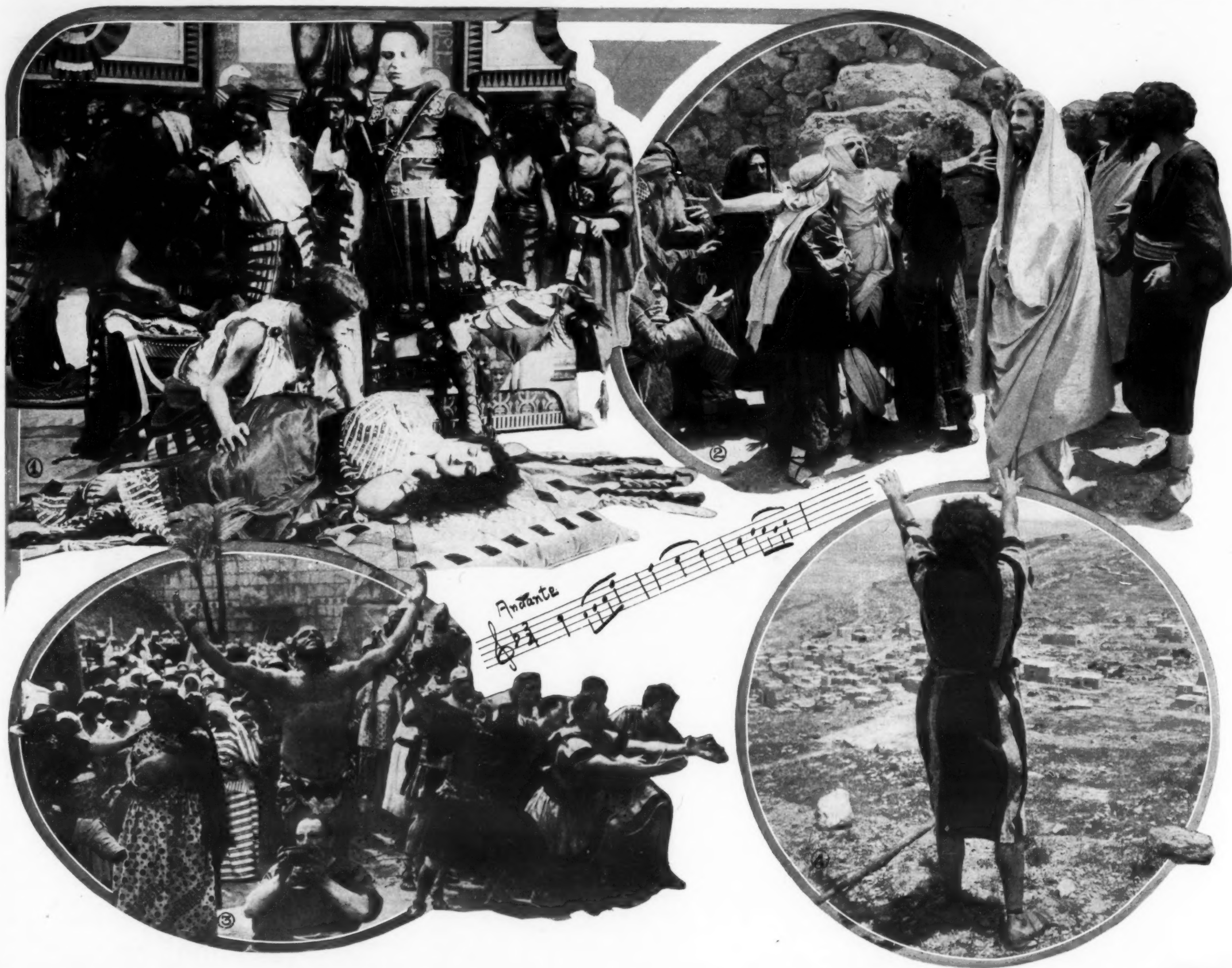
If research work or any kind of a university course is desired one does well to consult Dr. H. W. Drechsler, of the Amerika-Institute, Universitätstrasse, 8, with its bureau of information and valuable library free to all Americans.

No combination of circumstances makes it necessary for either our boys or our girls to starve their bodies or sell their souls. An honest appeal will always find a hearty response at the American Church, Motzstrasse, 6; the American Consulate, Friedrichstrasse, 61; the American Benevolent Association or the American Woman's Club, Prager Platz, 4.

Get advice before making any arrangements! "An ounce of prevention is worth a ton of cure."



# MUSICAL CONVERSION OF 6,000,000 PERSONS A DAY



Scenes from d'Annunzio's Photo-Play "Cabiria" and "From the Manger to the Cross." No. 1—"The Death of Sophonisba." 2—"The Raising of Lazarus." 3—"The Flight of the Carthagenians." 4—"John the Baptist Prophecying the Advent of the Messiah." Insert—Excerpt from the Elysian Field Music from Gluck's "Orfeo," employed effectively in "Cabiria"

By ALEXANDER RUSSELL

SINCE Wagner revolutionized the music drama nothing so momentous has happened in the world of art as the rapid development of the motion picture. It represents the first real union of the arts since the "Nibelungen" Ring. It is drama and music in one, plus a powerful factor which the stage to a large degree lacks, that is, realism. Its appeal is to one of the most primitive of human instincts, the love of the spectacular. It is successful because its action is not carved in stone like sculpture nor written upon paper like literature, nor caught upon a canvas like painting, but is visualized in motion for the eye to follow.

Within recent years this phase of our civilization has reached a position of high dignity. It is estimated that six million persons see motion pictures every day in the United States. Where there are movies there is music. What sort of music do these millions hear, and who selects it for performance?

Just as the popular taste in matters dramatic is to a large degree being shaped by motion pictures, so in equal measure is the public being influenced by the music which accompanies them. The coming generation will reveal the effects of this in a startling fashion.

This influence is all the more subtle in that it is insinuating. Of the six million persons who daily see motion pictures, the majority go to the theater primarily to see the "movies," not to listen to good music. But little by little this music exerts its charm upon them until they become converts, perhaps in-

## What May Be Accomplished by Raising the Standards of Music in the Motion Picture Theaters Throughout the United States—The Problem of Selecting Appropriate Music to Accompany Film Dramas

voluntarily, to the cause of the best music.

It is true that many managers are securing good musicians and furnishing them with the best possible instruments upon which to play. Realizing that the demand is for better pictures, the far-sighted manager attempts also to anticipate a demand for better music. But as yet there does not seem to exist any ideal in this connection. It is not enough that the modern picture palace should boast a concert organ or an orchestra of symphonic proportions, if the music which is played be inappropriate to the mood of the picture. A *contresens* of this nature not only materially affects the ultimate success of the picture, but, what is far more deplorable, debases the music itself, since the spirit is outraged.

Once when I was a young student I took a song upon which I had squandered my soul to a heartless teacher of composition. He heard me play it, and putting his finger upon the word "kiss" which I had scored in the depths of the bass clef, remarked dryly: "We usually kiss about an octave higher than that." Thus at one blow was my spirit chastened and my mind enlightened concerning the eternal fitness of things.

It is generally conceded that Chopin's

Funeral March is not a happy choice for a May Day fête, yet I recently heard the *Largo* from Dvorak's "New World" Symphony played during the scene in the gaming casino in a picture production of "Manon Lescaut." Possibly the musical director hoped to suggest in some subtle way that *Manon* and her lover would some reels further on be banished to New Orleans, La., which, as everybody knows, is in the New World. He seemed to be oblivious of the fact that this particular bit of music is not to be thought of in connection with a scene of riotous living. Massenet wrote some very effective music for this episode. If we are to have "Manon" in pictures, why not Massenet in the music?

During the famous duel between *Telramund* and *Lohengrin* Wagner regales us with highly descriptive music. Even the vicious sword thrusts of the antagonists are vividly portrayed by the orchestra. Yet I have heard Chopin's E Flat Nocturne played with great sentimentality during the progress of a bloody fight between "Wolf Larsen" and his mutinous crew in a photo-play based upon Jack London's "Sea Wolf."

When Puccini, in writing the music to "The Girl of the Golden West" arrived pen-weary and inspiration-famished at

the scene of the poker game, where Minnie plays with the sheriff for the life of her lover, he scribbled aimlessly across several bars of the score. Thus was written the first real "Eliza-crossing-the-ice" music since "Uncle Tom's Cabin" ceased to be the idol of the gallery gods. Tremolandos by the double basses may serve as well as anything to paint the anxieties of a poker game (except perhaps to a poker player) but does Handel's *Largo* fittingly describe the terrified ascent by a green cabin-boy of the fifty-foot mast of a sailing vessel tossing about in an open sea? Yet this is what happened before my eyes and ears in one of the most magnificent photo-play palaces in the country.

One might say, of course, that the public is interested only in the pictures, yet the public, if ignorant of the theory of music, is invariably sensitive to its moods, and so keen is the human sense of dramatic verities that it rarely fails to register the right impression. What tyro exists, for instance, who could not instantly grasp the significance of the music to the "Ride of the Valkyries" in Wagner's "Walküre"? So absolutely descriptive is this music of the weird flight of warrior maidens upon wings of storm, that it is as simple to the unlettered gamin of a park concert as to the learned doctor of music sitting in the orchestra circle.

### Symphonic Texture

Recent photo-play productions seem to indicate a growing appreciation of the commercial as well as the artistic value of music in the movies.

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# MUSICAL CONVERSION OF 6,000,000 PERSONS A DAY

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new motion picture, "Cabiria," is a case in point. Here is a production staged with reverence for historical accuracy and replete with absorbing thrills. The music scored for full orchestra and chorus has been selected with excellent judgment from Gluck, Bach and Mendelssohn and woven together with original themes by a young Italian composer. So appropriately are the changing moods reflected in the music that the result is a symphonic texture of color which neither offends the ear nor distracts the eye. Some episodes from this production which have received particularly artistic treatment are reproduced here as illustrations.

Dr. Anselm Goetzl, Andreas Dippel's new opera comique conductor, in arranging special music for a picture film entitled "The Last Hundred Days of Napoleon," has drawn upon Tschaiakowsky's

1812 Overture to depict the spirit of the time; and during the funeral cortège of the great general fittingly introduces the "Funeral March" from Beethoven's "Eroica" Symphony. A recent issue of *MUSICAL AMERICA* contained a detailed description of the music which Noble Kreider has especially written for the "Samson" pictures. Modest Altschuler recently arranged very effective music for the photo-play, "The Naked Truth." It may be pardonable if I make mention here of the first production in America of the Life of Our Lord Jesus Christ, a photo-film under the title, "From the Manger to the Cross," for which I arranged the music. Examples of certain dramatic episodes in this really remarkable production are also given here as illustrations.

## Synchronization Difficult

It was by personal experience that I learned of certain difficulties peculiar to

motion pictures which arise when arranging music for them. For instance, the absence of spoken dialogue makes it essential that the different episodes shall follow one another rapidly, otherwise the dramatic effect is lost. These episodes are necessarily short, consequently there is rarely time enough for a complete musical idea to be presented before another mood is called for. Therefore the musical accompaniment must often be of a fragmentary nature. Even when this difficulty has been overcome another presents itself—synchronization of picture and music. A carefully planned effect will often fail of success because the machine operator revolves the disc so rapidly as to overlap one scene upon the music of another.

A well-known conductor recently found himself painting a clandestine love scene with his orchestra, while the operator, long since finished with that episode, was

projecting upon the screen an attempt at suicide by the forsaken wife. It would seem that the picture operator should have a musical ear and thus time his machine with the music. Judging by the focus some of them maintain upon the screen, it seems doubtful if they have even an eye.

It cannot be long before the corporations which invest so many thousands of dollars in stupendous productions will realize the wisdom of adding to their staff a capable musical director, whose duty it will be to work hand in hand with the scenario man and the stage director. As the picture takes form on the film the music will register itself upon the retina of his imagination, to be later sent broadcast throughout the country for the delectation and artistic elevation of millions of "movie" patrons who now take their music lessons by the "bludgeonings of chance."

## GERMAN-AMERICAN SINGERS UNITE IN A GREAT SÄNGERFEST

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Aside from the mixed chorus of 1,000 voices and the festival orchestra, the opening concert introduced two soloists new to Louisville audiences, in the persons of Rudolf Berger and Clarence Whitehill. The other soloist was Miss Miller, who has been heard here before a number of times. The program evoked torrents of applause.

The Chicago Symphony received an ovation at the close of the opening number, Wagner's "Huldigung's March." The other orchestra number was Beethoven's "Leonore" Overture, which was given a superb performance.

Two choral numbers occupied second place upon the program, the "Festival Greeting" of Baldamus and Schiller's "Ode to Artists," set to the music of Mendelssohn. This local chorus was under the direction of Anthony Molengraff and showed by its finished work his conscientious and painstaking care.

### Ovation to Berger

The curiosity to judge of the artistry of Rudolf Berger was delightfully gratified when he had but begun "Walther's Prize Song" from "Die Meistersinger." This was delivered with virility and in a voice of decided beauty and smoothness. Mr. Berger received an uproarious reception, a real tribute.

The second part of the program was given over to a performance of Niels Gade's "Crusaders," by the festival chorus, the orchestra, Christine Miller and Clarence Whitehill. One is unable to believe that the American concert stage rejoices in finer talent, more beautiful voices or more noble interpreters than were heard this evening in the persons of Miss Miller and Mr. Whitehill. The former's rich, mellow voice was admirably suited to the rôle of *Armida*, as was Mr. Whitehill's to that of *Peter the Hermit*.

The chorus once more showed itself a flexible and easily controlled army of singers, with a beautiful body of tone, and the work of the orchestra was a delight. There was much applause for Mr. Molengraff after the performance of the cantata.

The Thursday afternoon concert was largely orchestral, although the Milwaukee Männerchor appeared as a solo chorus, and Mme. Rappold was the bright particular luminary of the occasion. Among the effective orchestra numbers the five Brahms-Dvorak "Hungarian" Dances were an especially grateful offering to Louisville music-lovers. Mr. Stock gave them a fiery and colorful reading.

The Milwaukee Männerchor proved its fitness to represent the visiting singers. Its two numbers were a "Jubilate" by Zander and Hegar's "Morning in the Forest." They were admirable in tonal firmness and shading. They were conducted ably by Albert S. Kramer.

Mme. Rappold was accorded a hearty reception. She revealed herself not only as the owner of a soprano voice of surprising beauty and volume, but an artist gifted with high dramatic ability. Her offerings were "Dich theure Halle" from

"Tannhäuser," the "Prayer" from "Tosca" and the "Ave Maria" from the Max Bruch "Cross of Fire." Her voice filled the vast auditorium.

### Union of 112 Societies

At the evening concert the massed male chorus of 3,000 voices, under the magic baton of General Director Louis Ehrhott, appeared for the first time, and fairly astounded the vast audience by the magnificence and the sonority of its volume. To sit under its spell was the experience of a lifetime and to see that vast army of singers rising at one impulse and pouring forth billows of tone was an occasion to stir emotions that remain untouched by ordinary things. The opening choral number was the big "Tannhäuser" march, with orchestra, followed by Silcher's "Oh, Thou Clear Shining Heaven" and Bru's "Tis Sunday," without accompaniment. Later they sang Koschat's "Forsaken," Weber's "Sword Song," Pfeil's "Beim Liebchen zu Haus" and Director Ehrhott's arrangement of "Dixie." The immense amount of labor and travel necessary for the training of these bodies by Director Ehrhott was amply paid for by the magnificent showing which they made in the two concerts at which they appeared.

In addition to this massed chorus the United Singers of Chicago, under the direction of Karl Reckzeh, sang Koellner's "Forest Morning" in a distinguished manner.

It was a critical test for any soloist to share honors with that overwhelming chorus, but Christine Miller and Rudolf Berger were well selected for the purpose. The noted tenor sang the solo part in "Das Lied" by Baldamus, which closed the program and enlisted the services of the massed chorus and the orchestra.

### Christine Miller's Tribute

Next to the vociferous applause that followed the singing of "Dixie," the highest compliment of the evening was paid to Miss Miller when she sang Liszt's "The Lorelei." Even the waving of fans was almost abandoned, that every nuance might be heard. And her singing was well worth a few moments of constraint, for she sang this mastersong with exquisite feeling, and her delivery of Schubert's "Young Nun" and Hugo Wolf's "Tis He" was a treat to be long remembered.

Despite the extreme heat and the fact that they had worked like Trojans in the afternoon, the orchestra gave almost inspired presentations of Brahms's "Academic" Festival Overture, Georg Schumann's "Liebesfrühling" and the Rimsky-Korsakow "Spanish Fantasy."

The attraction of the Friday afternoon concert was the chorus of 3,000 school children, under the direction of Carolyn Bourgard, supervisor of public school music. This untiring young woman's months of arduous labor were fully justified by the splendid work of the children. There was a solid body of tone, of beautiful quality, a sureness of attack, and a correctness of pitch that was little short of wonderful. They sang with the orchestra the Mozart "Gloria" from the Twelfth Mass, Handel's "Come ever smiling liberty," and "See the conquering hero comes," from "Judas Macabaeus," and a collection of American and German national songs. There was a splendid ovation for Miss Bourgard and her winsome army after each of their numbers.

Although the children must have been suffering from the heat, they were quiet

and still, and apparently as greatly interested in the balance of the program as their elders.

The soloist of the afternoon was Clarence Whitehill, who sang with superb enunciation and great nobility of tone and poise Wagner's "Evening Star" from "Tannhäuser" and "Wotan's Farewell" from Walküre." A more impressive *Wotan* it would probably be impossible to find among contemporary American baritones.

The farewell concert of Friday evening again brought forth the mastodonic male chorus with Mme. Rappold and Mr. Berger as soloists. It was in many regards the most splendid program of the entire series. Opening with the Prelude to "Die Meistersinger," it at once put the vast audience in proper mood. Liszt's Second Hungarian Rhapsody and the "Largo" from Dvorak's "New World" Symphony were given sterling presentations.

### Audience Joins in "America"

Again the great male chorus thrilled its hearers. The chorus sang, with Mme. Rappold and orchestra, the Schubert-Liszt "Onnipotence," and with the United Singers of Chicago as a solo chorus it gave Schneider's "Das Deutsche Lied." In a *capella* form the choral host sang various numbers, including "Old Kentucky Home," and as a good-bye song "America," with the audience standing and singing with a vigor despite the high temperature.

The work of the two soloists embraced the "Bridal Duet" from "Lohengrin," for this artist couple, Mme. Rappold and Mr. Berger, "Lohengrin's Narrative," for Mr. Berger, and Isolde's "Liebestod," from "Tristan and Isolde" for Mme. Rappold. These numbers were given interpretation that demonstrated to the audience that the singers were artists of the first rank in the field of Wagner music dramas.

On Saturday an all day "Volkfest" was held at Fontaine Ferry Park.  
HARVEY PEAKE.

## ABORNS MAY BRING RUSSIAN BALLET HERE

Negotiations Said to Be in Progress in London for Season After Next—Engagement of "Stonemason Caruso"

Although it had previously been reported from London that Otto H. Kahn was anxious to have the Russian Imperial Ballet from St. Petersburg appear in America next season under auspices of the Metropolitan Opera Company, it is now announced that this will not be possible, but that the Aborns may bring the ballet here in 1916 for a season at the Century Opera House. It is said that Milton Aborn has been negotiating in London with Sir Joseph Beecham, who controls the engagements of the ballet outside of Russia.

The New York Times London correspondent learns that Mr. Aborn has engaged for the Century company a personage yclept, "the Stonemason Caruso." Hardy Williamson, aged twenty-four, is the man, and, after hearing him at a trial in Queen's Hall, Mr. Aborn signed him to a contract for five years and announced that he expected the young tenor to make a sensation in New York. Williamson is to be coached this Summer by Jacques Cointi and Jean de Reszke, and will be presented in minor rôles next season "until he finds himself."

Mr. Aborn's negotiations for the services of Felice Lyne have fallen through, it is announced. He is now seeking to obtain the services of another American coloratura soprano in Florence Macbeth. Mr. Aborn left London for Paris on June 24.

## Zoellner Quartet to Bring Out Unknown Modern French Work

In the search for novelties for the coming season, the Zoellner Quartet has been successful in finding an interesting new work, a quartet by Darius Milhaud, a French composer. The work is described as modern and daring in conception. Up to the present time the work has never had a public hearing, but a first reading convinced the Zoellners that they had found one of the most important quartets of the modern school. The Zoellners will give the work at their first New York recital at Aeolian Hall.

Victor Herbert has accepted a proposition to write a comic opera for Arthur Hammerstein to be used as a starring vehicle for Edith Thayer, who occupied Emma Trentini's rôle in a second "Firefly" company. Miss Thayer is a coloratura soprano and it is said that she studied for four years with Jean de Reszke.

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## LOS ANGELES PROGRAM READY FOR GREAT 1915 FESTIVAL

Presentation of the \$10,000 Prize American Opera to Be Culminating Event of Week Beginning June 24—Orchestral and Choral Concerts, Recitals and a Pageant of California History Already Arranged for

LOS ANGELES, June 24.—Music has again become a business asset of Los Angeles, for in connection with the securing of the convention of the National Federation of Musical Clubs in this city in the Summer of 1915, permanent grand opera is to be brought here. Already the announcement of the selection of Los Angeles as the meeting place of this great convention has been advertised throughout the civilized world, as well as the fact that a \$10,000 prize has been raised and offered for a three-act opera, not to exceed three and one-fourth hours, including intermissions, in performance, with the libretto in English and the text either original or translated, worthy of the sponsorship of the National Federation of Musical Clubs. It is understood that more than forty compositions from the best composers of note in this country are ready for submission in this contest.

With the formation of the American Opera Association of Los Angeles and the raising of \$40,000 for the production of the prize opera, music again entered into its own in the City of the Angels. On April 25, 1913, in Chicago, at a meeting of the National Federation, this plum was shaken into the Los Angeles musical lap. F. W. Blanchard, Mrs. W. H. Jamison, L. E. Behymer, Mrs. Gertrude Parsons, Charles Farwell Edson and J. P. Dupuy did the shaking. Mrs. Jason Walker, of the National Federation, also did a part of the planning and assisted in a decision to risk not only the next biennial meeting in the hands of the Los Angeles committee, but to look to the committee to produce all the funds for the fulfillment of the contract.

No manuscripts in the opera contest will be received before July 1, 1914, and none after August 1, 1914. The committee of award has already been selected and numbers some of the best authorities

[Editor's Note.—The conditions of the contest described here will be found in the answer to an inquiry printed in "MUSICAL AMERICA'S Open Forum" on page 19 of this issue.]

## New Song by Montreal Composer Sung in Plamondon Recital

MONTREAL, June 29.—Arguing that the "people" need cheap music, Arthur Plamondon has given two successful concerts with his pupils' choir, charging ten, fifteen, twenty and thirty cents for tickets. He chose Sunday afternoon and evening for these events, and the Monument National was well filled. Upwards of forty singers of both sexes took part, the most advanced singing solos with credit to themselves and their teacher. The program was largely modern French, although Schumann and Brahms were also represented. Mr. Plamondon, who is tenor soloist in the American Presbyterian Church (the richest in the city), sang a new song, "Legende," by a Montreal composer, Charles Beaudoin. The composer played the accompaniment and was given a hearty reception.

KLINGSOR.

## Plans for Toronto Festival

Dr. Edward Broome, of Toronto, will be the director of a Christmas festival in that city December 28 and 29. The first concert will be given by the Philharmonic Orchestra of New York with Mme. Olive Fremstad, soloist. The following afternoon, the program will be given by the orchestra and Kitty Cheatham. In the evening there will be a performance of "The Messiah" with a great chorus, the Philharmonic Orchestra, Elizabeth Tudor, soprano; Mary Jordan, contralto of the Century Opera Company; Dan Beddoe, tenor, and Clifford Cairns, basso; Dr. Broome conducting. Mme. Fremstad, Miss Tudor, Miss Jordan and Mr. Cairns were booked through Foster & David.

## Three Americans in "Ring" in Berlin

In the performance of Wagner's "Ring" at the Theater des Westens in Berlin, beginning the week of June 22, there were three Americans in the casts



Executive Committee of the American Opera Association of Los Angeles. Top Row, Left to Right: Charles Farwell Edson, Gertrude Parsons, Fred W. Blanchard. Bottom Row, Mrs. Jason Walker, Mrs. W. H. Jamison, L. E. Behymer. (J. P. Dupuy Was Out of the City When the Photograph Was Made.)

on music in this country. The scenes and characters of the librettos were not limited, but where everything else is of equal value the preference will be given to one of American character.

The opera, as already announced, is to be the culminating event of a great music festival week in Los Angeles, and Mrs. Jason Walker, in charge of the programs, has just finished a consultation with the executive board, which includes F. W. Blanchard, president; Mrs. W. H. Jamison, secretary; L. E. Behymer, vice-president; Mrs. Gertrude Parsons, Charles Farwell Edson and J. P. Dupuy.

The offerings of the week in the way of grand concerts and other musical performances of importance are to be arranged to open June 24, 1915, a reception night, with music furnished by the leading singers and instrumentalists of Los Angeles. On Friday, June 25, the entire day will be devoted to programs by the pupils of the public schools, orchestral and choral. On Saturday, June 26, orchestral concerts will be given and on Sunday, June 27, every church of prominence in the city has arranged for sacred concerts in the afternoon and

evening, including many organ recitals. The choral organizations of southern California and the United States will meet in competition on June 28. Tuesday, June 29, will be devoted to orchestral concerts, both day and night, and the presentation of orchestral compositions in competition for cash prizes. On Wednesday, June 30, artist concerts will be held day and night. Many prizes are to be given for these various events.

Thursday evening, July 1, is the date for the first performance of the American prize opera; July 2, second performance; afternoon, July 3, third performance. These first three performances are to be given exclusively for the visiting delegates and members of the National Federation of Music Clubs. On the evening of July 3, a pageant of California will be presented, with music from the aborigines, followed by the early Spanish, the mission music of the padres, the later Spanish music, the coming of the Gringo down to the present time, accompanied by a parade of the visiting musical enthusiasts. Performances of the prize opera will continue for one week, open to the public.

## May Peterson Repeats Paris Success in "Lakmé"

May Peterson, the American coloratura soprano, repeated her success in the title rôle of Delibes' "Lakmé" in Paris at the Opéra Comique, on June 24, according to cable despatches from that city. She had previously sung the rôle at the Gaité Lyrique.

A moving picture version of Baron Franchetti's opera, "Germania," is being produced at the Strand Theater, New York, this week.

Cyril Maude, the actor, introduced an American singer, Lorraine Wyman, to a London audience recently. Miss Wyman scored a decided success.

—William Hinshaw, who, cable reports state, achieved a distinguished success as Wotan; Mme. Mariska Aldrich, who was likewise successful as Fricka and Brünnhilde, and Phadrig A'gon, a Tennessee girl, pupil in Berlin of Franz Proschowsky, who made her début and was favorably received.

## Ernest Hutcheson in Chautauqua

After a season of European successes Ernest Hutcheson, the pianist, has arrived in Chautauqua, N. Y., to take charge of the piano department there, and to appear in numerous concerts. Immediately after the close of the Chautauqua season, on August 15, Mr. Hutcheson will return to Europe, where he will continue to appear in concerts, nine engagements having been booked for him in Berlin alone.

## Ballet School for Century Opera Company

Following the example of the Metropolitan, the Century Opera Company is to establish a ballet school. It will open August 1 with a class of about forty pupils enrolled during the last two months and will be under the direction of Luigi Albertieri, who has been re-engaged as ballet master of the company. Mr. Albertieri formerly held similar positions with the Metropolitan and Chicago-Philadelphia companies.

## Horatio Connell Sings at Commencement of Pennsylvania School

Horatio Connell, bass-baritone, was the soloist on June 9 at the closing exercises of the Miss Cowles' School for Girls at Hollidaysburg, Pa. Mr. Connell scored heavily with his singing of the "So Pure and Fair" aria from Wolf-Ferrari's "The New Life" and the "Hear Me, Ye Winds and Waves" aria from Handel's "Scipio." This concert closed Mr. Connell's successful season.

## TO PRODUCE MUSIC BY MINNESOTANS

## New League Established in Minneapolis to Encourage State's Own Composers

MINNEAPOLIS, June 29.—"The Minnesota Musicians' League" is the youngest organization to take root in this city. Its establishment is the result of the initiative and energy of Willard Patton, and the object is to stimulate composition, performance and appreciation of music in Minnesota.

Membership in the League is classified as "active," including those who compose; "affiliated," consisting of those who perform, and "associate," consisting of those who encourage. Each active member agrees to produce at least one serious composition each year and to submit at least one such piece for production at a regular League meeting.

Each affiliated member agrees to undertake, upon request, the interpretation of such a piece, or part thereof, and to perform it without compensation. Each associate member agrees to provide an occasion at least once each season, if called upon, for the presentation of a League program, and to act with the other members in an advisory sense at least once each year.

A minimum enrollment of ten names in each class forms the basis of organization. The adoption of by-laws will regulate the extension of membership which, it is anticipated, will be governed by general fitness and involve no membership fee.

MUSICAL AMERICA was made the instrument for giving initial publicity to the movement. F. L. C. B.

## Albany Girl Among Music League Artists

ALBANY, N. Y., June 29.—Helen MacMillan Jeffreys, violinist, of Albany, was one of the young artists who passed the jury tests of the Music League of America. Miss Jeffreys is as yet less than twenty years old, but has been studying for a number of years and she has appeared frequently in Albany musicales. She recently gave an exhibition before Mme. Schumann-Heink, who was so interested in her work that she promised to appear with the young violinist on her first concert tour, which is expected to be next Fall. W. A. H.

## Buffalo Pianist in Program of Music by Modern Composers

BUFFALO, N. Y., June 30.—An essentially modern piano program was presented by Lawrence G. Russell on June 24 in the studio of his teacher, Angelo M. Read. The young pianist's recital was unique in that most of his numbers were by contemporary composers, among them being Sibelius, Sinding, Ravel and the Spaniard, Granados. The latter's work deserves to be better known, for it is inherently fascinating, and is well written for the instrument. The pianist entered wholly into the spirit of the two "Danzas Espagnols." Mr. Russell's large audience applauded vigorously.

Ruby Burwell Brock, a Chicago soprano, gave a musicale in Berlin, June 23, and gave much pleasure, it is said, in a well chosen program. She sails for America July 4.

## FREDERICK SCHLIEDER ACTIVE IN NEW YORK MUSIC PROGRESS

A PROGRESSIVE figure in various phases of New York's musical life is Frederick Schlieder, who was elected president of the New York State Music Teachers' Association at its annual convention at Saratoga last month. At this year's convention, as in previous years, Mr. Schlieder was chairman of the program committee, and the variety and excellence of the concerts thus far given have largely been due to the untiring work of the association's newly elected president. Mr. Schlieder takes the oath of office on January 1 next, and at next year's convention, which is to be held in New York City, will of necessity take an important part in the proceedings.

Mr. Schlieder is a member of the American Guild of Organists, being choirmaster and organist at the Col-

legiate Church of St. Nicholas, New York, besides being prominent as a teacher, player, composer and theorist. He is now preparing several text-books on organ playing, which will come out in the Fall. Mr. Schlieder is also a prominent member of the National Association of Organists and as one of the program committee he had much to do with the success of the last convention at Ocean Grove.

A happy exposition of Mr. Schlieder's creative talents was given at the Musicians' Club, New York, in the program of his compositions on April 14. The concert consisted of child songs in English, songs in French and violin works, the interpreters being Viola Waterhouse, soprano, and Alexander Saslavsky, violinist. Mr. Schlieder is a member of the board of directors of the Musicians' Club and chairman of the music committee.



## SENDS OUT CLASS OF 84 GRADUATES

### New England Conservatory Awards Commencement Honors—Dean Goodrich's Address

Bureau of Musical America,  
No. 120 Boylston Street,  
Boston, June 27, 1914.

THE commencement exercises for the class of 1914 of the New England Conservatory of Music were held in Jordan Hall on Tuesday afternoon, when eighty-four students were graduated. The musical program follows:

Overture, "Ruy Blas," Mendelssohn; Piano-forte Concerto in G Major, Beethoven, Alvera Caroline Gustafson; concert aria, "Infelice," Mendelssohn, Charlotte Linnell Wrye; Concerto in A Major, for clarinet (first movement), Mozart, Henry Damsky; Piano-forte Concerto in F Minor, Chopin, Grace Currier Brown; Aria from "Samson et Dalila"; "Amour, viens aider ma faiblesse," Saint-Saëns, Agnes Donaldson Reid; Concerto in A Minor, for violin (first movement), Goldmark, Alexander Blackman; Grosse Fantasie, op. 15, arranged for Piano-forte and orchestra by Franz Liszt, Schubert, Margaret Anna Kent; Finale of the Symphony in D Minor, op. 42, for organ and orchestra, Guilmant, Vera Minnie Johnson.

Then came the presentation of diplomas by Director George W. Chadwick and an address to the graduating class by Dean Wallace Goodrich.

"Never has a record of achievement in music been higher in American than today," said Professor Goodrich. "The past few decades have witnessed a development of resources and activity of organization, a demonstration of individual initiative and accomplishment, which enable you to enjoy the fruits of many years, even centuries, of creation and evolution in other countries. In the wide range of musical literature of all forms and schools with which you have and will become familiar, in the opportunity to derive inspiration from the world's greatest artists, you are afforded singular advantage.

"Happily, music is no longer regarded merely as a luxury, unworthy of the serious consideration accorded other professions. As a factor in our daily social life its refining and educational value is freely recognized. In the church it is fast regaining its birthright and assert-

ing its historic position as an inherent element of worship. In the university, the study of music is given gratifying recognition in the award of academic credit and honor. In the home, although threatened by the increasing distractions of our busy life, its presence is an influence of inestimable value.

"Undeniably, music has taken its place as a power for good in the world. But this position can be successfully maintained only through the force of moral and mental personality in those to whom its destinies are entrusted. Broad musicianship demands clearness of thought and expression; the exercise of the imagination on the one hand, of self-control on the other; perfection of technical foundation upon which the fabric of artistic development may be built up."

Mr. Goodrich specially urged on the graduates the importance of initiative and conscience in utilizing resources that are abundant.

"The more generous your advantages," he said, "the greater your responsibility for their development. Unless your own incentive is quickened, unless you use your talent and energy to fullest advantage, of what avail are the plentiful resources at your disposal?"

Announcement of the graduation honors is always awaited with eagerness. This year one highest honor, nine honors and two "special honors for performance of music for two pianofortes" were awarded.

The diploma with the highest honors went to Kathleen Wright, of Lowell, who is graduated from the teachers' violin course. Others graduated with honors were Alvera Caroline Gustafson, of Florence, who has the remarkable record of completing both the soloists' and teachers' piano-forte course in two years; Gertrude Gavitt Brailey, Boston; Grace Currier Brown, Concord, N. H.; Marjorie Gaskins, Sunbury, Pa.; Nannie Pearl Talbot, Brownwood, Tex.; Gladys Alma Whitmore, Lowell, all in piano-forte soloists' course; Isabel Wadsworth Clark, Portland, Ore., and Daisy Maud Webb, Ardmore, Okla., piano-forte teachers' course; Agnes Donaldson Reid, Baltimore, voice soloists' course; Maude Atruda Beaudry, Westfield, voice teachers' course; Vera Minnie Johnson, Northfield, Vt., organ course.

Mae Gladys and Wilhelmina Gertrude Cotton, of Newtonville, received special honors for performances of music for two pianofortes. W. H. L.

### PITTSBURGH PIANIST PROVES ABILITY IN NUMEROUS RECITALS



Margaret Llewellyn, Pittsburgh Pianist,  
Pupil of Leschetizky

PITTSBURGH, June 30.—One of Pittsburgh's rising pianists and teachers, Margaret Llewellyn, has been appearing with marked success in numerous recitals in this city. She is a pupil of Theodore Leschetizky. Miss Llewellyn has earned warm applause for her playing of music by Brahms, Liszt, Chopin, Grieg, Debussy and others. She has also appeared this year in joint recitals with some of Pittsburgh's foremost artists.

E. C. S.

#### Season's Farewell for Caruso in London

Enrico Caruso's last appearance of the present season at Covent Garden, London, was as *Cavaradossi* in "Tosca" on June 30.

### MOVEMENT TO CREATE SCOTCH SCHOOL OF MUSIC

#### Hamish MacKay Asks Support of Scots in America for Project to Further Scottish Creative Work

From the blaring bagpipe prelude of the New York Scottish Highlanders' Pipe and Drum Band to the joining of hands by the audience of Scots in the final "Auld Lang Syne," music played an important rôle in the celebration of the six-hundredth anniversary of the Battle of Bannockburn at Carnegie Hall on June 24. Serious musical interest centered in the address of Hamish MacKay, of Edinburgh, on "The Possibilities and Future of Scottish Music." Announcement was made by Mr. MacKay of the movement in Edinburgh to found a National School of Scottish Music, which shall give young composers the training necessary for the creation of music individually Scottish, inspired by romantic surroundings. He said that a committee is working on this project, with success assured. The speaker asked the moral support of Scots in America, and he urged them that when they presented a Scotch program they would use the very best Scotch music, that the public might have a wider outlook on the musical strength of Scotland.

Mr. MacKay stated that he wished to correct a rather general impression that Scottish music consisted of "common songs, commonly sung by very common people." He said that Scotland possesses over 500 songs, and he asserted that after studying the folksongs of many nations he found the Scotch songs to be the finest of all.

Mr. MacKay told of the serious work that is being done by modern Scotch composers, such as Hamish MacCunn, and he had his accompanist, Fay Foster, play themes from these ambitious works. The effectiveness of this presentation and that of several Scotch songs sung by Mr. MacKay was heightened by the fact that both the singer and Miss Foster were garbed in the ancient Celtic costume. Other interesting musical features were the songs of Mrs. Glesca Nichols.

K. S. C.

Ludwig Hess is conducting a "master-course" in singing in Stuttgart this Summer.

## MUSIC TEACHERS EVERYWHERE

are thinking about Standardization of teaching. The subject is the live issue at all conventions of instructors at this season. A prominent teacher discussing this topic said: "When it comes to standardizing piano teaching all you have to do is to adopt

### PITTSBURGH PUBLIC SCHOOLS

WILLIAM M. DAVIDSON Superintendent  
PITTSBURGH, PA.

WILL EARHART, Director of Music

June 19, 1914.

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Very truly yours,

*Will Earhart*

Director of Music, Pittsburgh Public Schools.

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Dear MUSICAL AMERICA:

The letter signed "An American Singer" in your last issue voices a common complaint as to the treatment by the Aborns, last season, of singers of repute and standing, who applied to them for a hearing.

In the case at issue it seems that an American singer, endorsed by Mr. Brown, the comptroller of the Metropolitan, as well as by several of the conductors, including Hertz, Morgenstern and Hageman failed not only to get a hearing, but to get even courteous treatment.

As I understand it, the writer publishes the story of his grievance as an answer to Milton Aborn's recent statement, before sailing for the other side, that he had to go to Europe to get singers, as there were none here; at least none who could sing in English opera, with the requisite experience and capacity.

If this were an isolated instance I would not pay attention to it, but I regret to say that it is but one of many that have come to my notice.

At the same time we must not forget that the responsible manager of such an institution as the Century Opera Co., said to be on the lookout for talent, will be simply swamped with applications for a position not only by singers, but by ambitious teachers, anxious to find places for their most talented pupils.

But if the Aborns have been inconsiderate or even discourteous in the matter, they only reflect the traditional attitude in this country to young talent—if it is American!

This is one of the results of the insensate craze—for everything foreign, a craze mainly led and fostered by our new-rich! As your editor said in one of his public addresses, "There are women who won't have a perfume or a poodle unless it comes from Paris!"

Do you recall what Henry Russell of the Boston Opera Co. said some two years ago at the dinner of the Society for the Promotion of Opera in English? Said Russell:

"The announcement of the debut of a young Italian girl would crowd the Scala in Milan, but it would empty the Metropolitan in New York."

Frankly, we have that much to learn from the old world, namely a more courteous and certainly a more considerate attitude to our young singers and players.

How can we expect to develop our own singers if we literally force them to go to Europe for even so much as a hearing?

I have heard people defend Gatti-Casazza, when he was charged with not giving the American singers in his company a fair show, by saying that the worthy impresario was prevented from doing so partly by the directors' influence, partly by the hostile attitude of the press and partly by the public who said: "If we pay \$6.00 a seat we do not want to hear débutantes or young, inexperienced artists!"

One might retort that some of the Italian singers Signor Gatti has brought over, if not exactly débutantes, were certainly without much operatic experience!

The recent decision by a Bavarian court to the effect that Frau Beidler is not Wagner's daughter, but the daughter of Hans von Bülow, which you duly reported, has stirred the New York Times to ask: "As democracy strengthens its power over civilization, what is to become of genius?" "Democracy hitherto has been decent!"

Before I discuss "the decency of Democracy" let me remind your readers that Richard Wagner for years carried on a liaison with Mme. von Bülow. Later he married her.

Mme. von Beidler, wife of the leader of the Munich opera and daughter of Mme. von Bülow, before she married Wagner, brought suit to have herself declared a daughter of Wagner and not of von Bülow.

Well! the court has decided against her after the entire German press had protested against her dragging the story of the Wagner-Bülow families into the light to shock the present generation of Germans who had come to regard Wagner as an immortal!

But to my mutton: "The decency of Democracy," as asserted by the New York Times!

Would any one venture to assert that the French are more decent under the republic than under the empire?

The records of the courts and the newspapers do not show it!

Are we Americans under a republic more moral than our Puritan ancestors were under royalty?

The records of our divorce courts do not show it. However, the question really asked by the Times is: "Is genius compatible with morality?"

That might lead one to ask: "What is the Times's code of morality?"

"Certainly the generally accepted code," you would reply.

Eh bien!

Then any number of poets, painters, sculptors, composers, singers, statesmen, writers—living and dead—who owed

much of the inspiration of their genius to what is called an immoral relation would rise up in protest and say: "Our disinterested love was nobler, purer, than the moral relation—according to the code—between interested parties, marrying without affection, for money, for position."

Do not mistake me!

I do not contend that genius should be a law unto itself, or that it can afford to be immoral, or that it is natural for it to be immoral.

I simply contend that genius will always seek to mate, regardless of "les convenances," regardless of social restrictions, regardless of money, self-interest, and looking only to the highest expression of its emotions.

Perhaps, in that sense, we may understand Wagner's passion and also forgive Frau Beidler for wanting to be declared the child of the love of one of the greatest composers the world will ever know.

However, there is one thing genius can never be, and that is "respectable," for "respectability" is the whited sepulchre of undiscovered sins, and poor genius will ever have the limelight of publicity cast upon its every action, upon even the tiniest piece of paper it ever scrawled on.

Bravo, Nellie Melba!

Did not this perennially young prima donna say to a reporter of the New York Herald the other day in London:

"The American public is very appreciative and kind. They have plenty of money and are musical. They will always pay to hear what is really the best. "But let me add," she continued, "it is

no use for second-class artists to go over there. They are foredoomed to failure. Americans know the capable singers and players and pack their halls and theaters to hear them. The artist who would succeed in America must possess surprising gifts and be perfectly trained in his art!"

Now the beauty of this declaration is that it is absolutely true.

The manager, American or foreign, who would to-day try to pass off a musical has-been on our public might as well go to Egypt, dig up a mummy and exhibit it, with a second-hand talking machine concealed inside!

\* \* \*

When after an old fashioned Thanksgiving dinner you were condemned to a dose of Beecham's pills you never dreamed that thereby you were directly contributing to the future invasion of New York by an English grand opera company—not a grand opera in English company, remember—can you see Charles Henry Meltzer gasp as he reads this?

Sir Joseph Beecham intends to come over with a real English orchestra, a real English company—plus a few Germans, Italians and French—and give opera in competition with the Metropolitan.

Well, we have Sir Thomas Lipton, advertising his tea by means of an international yacht race; why not have Sir Joseph Beecham advertising his pills by means of English opera?

Otto H. Kahn would probably prefer the English pills to the English opera. At least so thinks

Your  
MEPHISTO.

### 1,000 GIRLS IN CHORUS

Impressive Singing in Chicago in Sunday School Festival

CHICAGO, June 27.—About 1,000 young women formed the chorus for the concert given last Friday evening at the Auditorium Theater for the twenty-first May Festival Concert of the Cook County Sunday School Association.

It was an inspiring sight which this assemblage made on the stage of the theater, and not less uplifting was the earnestness of the singing.

Under the direction of H. W. Fairbank, who also appeared as the composer of some of the songs, this chorus, assisted by an orchestra of some twenty pieces and the Auditorium organ, sang sacred and secular songs with genuine musical feeling.

Of especially pleasing effect was the "Forest Song," by Mr. Fairbank, part of which had to be repeated as an encore.

Naomi Nator, the young Chicago soprano, was the principal soloist and made a fine impression in the aria, "More Regal in His Lowest State," from Gounod's "Queen of Sheba." She was recalled a number of times and gave several encores. Later she sang a group of American songs.

Antonio Frosolono, violinist; Francis S. Moore, organist, and the Imperial Male Quartet also gave variety to the program.

M. R.

Jan Sicksz to Tour United States Next Season

Jan Sicksz, the noted Dutch pianist, is to arrive in America early in October for a tour through the United States. Sicksz has played with many prominent European orchestras, including the Berlin Philharmonic, Amsterdam Philharmonic and Vienna Concert Verein, and has also given recitals in all the principal cities with marked success. He is said to be noted for remarkable powers of interpretation and ample technical resource.

### Carl Faelten in Maine Recital

BOSTON, June 27.—Carl Faelten gave a recital at the Congregational Church, Presque Isle, Maine, on Tuesday evening, June 23. He played the following program: Gigue and Variations, Raff; Sonata Pastorale, Beethoven; Polonaise, Berceuse, op. 57, Valse, Scherzo, op. 39, Chopin; Concert Study, F Minor, Hungarian Rhapsody, No. 4, Liszt. Mr. Faelten played with his usual masterful and polished style, and a large audience applauded him enthusiastically.

W. H. L.

### Manager Mudgett's Trip to Europe

BOSTON, June 27.—Manager Louis H. Mudgett of Symphony Hall, with Mrs. Mudgett and their son, are sailing to-day from this port on the *Cretic* for a summer of travel in Europe. They will be away until September. Mr. Mudgett has never crossed before, having spent previous vacations at a camp at Lake Winipisaukee.

W. H. L.

### THUEL BURNHAM, PIANIST, RESUMES CLASSES IN PARIS



Thuel Burnham, the American Pianist and Teacher, on His Way to Paris on the "Rotterdam"

Thuel Burnham, the American pianist and teacher, recently returned on the *Rotterdam* to Paris, where he is resuming his European classes prior to his return to New York in the Fall to go on an extended concert tour under the management of Harry Culbertson, and reopen his American scholarship classes at Carnegie Hall, New York.

Los Angeles Lecturer Gives a Brahms Talk in Florence

FLORENCE, Italy, June 28.—A recent musical event of importance was a lecture on the life, character and works of Brahms, delivered at the residence of the prominent vocal teachers, Isadore and Lily Braggiatti, by Marie Elliot, interpretative lecturer of the Los Angeles Symphony Orchestra. Miss Elliot's talk was sympathetic and comprehensive in scope and was heard with genuine interest. At the close of the lecture Mme. Braggiatti sang seven of the modern German master's songs, among them the fine "Sapphische Ode" and "Von Ewiger Liebe."

Carl Flesch, Jeanne Gerville-Réache, Leo Slezak and Cecile Ayres have been engaged for the artists' series of recitals by the Wellington Lodge of North Adams, Mass., for concerts in that city and in Pittsfield, Mass.

Christine Miller and Mrs. Edith Chapman Gould will give a joint recital for the St. Cecilia Club of Grand Rapids, Mich., November 6 next.

### ORGANISTS' NEW JOURNAL

Arthur Scott Brook the Editor of National Association's Periodical

With Volume 1, No. 2, of *The Console*, the official journal of the National Association of Organists, the identity of the editor is revealed. Arthur Scott Brook, organist of the Church of the Strangers, New York, has editorial charge of the publication and the second issue contains evidence of a progressive spirit which should insure permanency and usefulness.

As many of the most important phases of the organists' profession lie outside of the general musical life of the country there is a distinct place in journalism for a paper devoted exclusively to that department of music. With the proper and necessary support of the organists themselves *The Console* will undoubtedly fill this need.

Much of the material in the current issue relates to the forthcoming seventh annual convention of the National Association of Organists at Ocean Grove, N. J., to be held from August 5 to 12.

New Officers Chosen for South Atlantic States Festival Association

ATLANTA, June 25.—New officers of the South Atlantic States Music Festival Association, headquarters of which are at Spartanburg, S. C., include M. V. Montgomery, president; A. M. Chreitzberg, vice-president, and J. W. Simpson, secretary and treasurer. The twenty-eight members of the board of directors have been divided into committees as follows:

Committee on Transportation—R. C. Cotner, chairman; F. H. Knox. Committee on Music—Warren DuPre, chairman; J. C. Erwin, L. J. Blake, Mrs. D. L. Blackwell, Miss Helen Watkins. Committee on Finance—John A. Law, chairman; J. W. Allen, A. H. Twitchell, A. W. Smith, H. L. Bomar. Committee on Advertising—D. Greenwald, chairman; C. O. Hearon, T. B. Pearce, F. L. Lyles. Committee on Selling Tickets—R. H. F. Chapman, chairman; E. S. Tenant, C. C. Kirby, Mrs. A. G. Blotky, Miss Mary Hart Law, Miss Carrie McMakin. Committee on Entertainment—John F. Floyd, chairman; H. B. Carlisle, B. T. Earle, Frank Evans.

L. K. S.

William C. Ahlhauser was elected president of the Handel Choir, a leading choral organization of Milwaukee's South Side, at the annual meeting. Other officers elected are: Vice-presidents, George C. Nuesse and A. J. Palmer; recording secretary, Grace Dixon; financial secretary, Anna Millmann; treasurer, William E. Jordan; librarian, Mamie Schummell. Thomas Boston, a Milwaukee basso, continues as director and conductor.

In addition to her exacting work at the Hamburg Opera (recently she sang four rôles in five days) Mme. Ottilie Metzger last week found time to go to Mannheim as star of the Festival. She sang to more than 6,000 persons including the Grand Duke of Baden.



## MEMBERS OF A LEADING PHILADELPHIA CHOIR



Vested Choir of St. Paul's Presbyterian Church, Philadelphia, May Porter, Director

PHILADELPHIA, June 26.—Among the progressive choirs of Philadelphia is that of St. Paul's Presbyterian Church. This choir, of which May Porter, formerly organist of the Church of the Holy Apostles, took charge about one year ago, has, under the direction of that efficient and artistic organist and director, won distinct recognition. Miss Porter, in addition to her church work,

is conductor of the Cantaves Chorus, a popular singing club of female voices. Associated with her in the choir of St. Paul's Presbyterian Church is a quartet of Philadelphia's prominent soloists: Edna Florence Smith, soprano; Jean Douglas Kugler, contralto; James G. Macdonald, tenor; William F. Newberry, bass.

The persons in the above picture, read-

ing from left to right, are: First row—Louis S. Bacon, Elizabeth Rees, Ruth Cross, Edna Florence Smith, Miss Porter, Jean Douglas Kugler, Gladys Macool, Hattie Cugley. Second row—Willard M. Harris, Frederic W. Eickhoff, James G. Macdonald, William Cugley, William F. Newberry, Walter M. Hutton. Lower right hand corner—Rev. J. Beveridge Lee, D.D.

### Philadelphia Artists in Europe

PHILADELPHIA, June 27.—Ellis Clark Hammann, the pianist and accompanist of this city, will sail to-morrow on the

Hamburg for Naples, and after a short stay in that city will go to Munich for a couple of weeks, after which he will visit Bayreuth and attend the Mozart Festival at Salzburg. Later, Mr. Hammann will

motor for a few weeks with John Braun, the Philadelphia tenor, and return home in September.

Edwin Evans, the baritone, of this city, will sail on July 11 for Europe, and re-

turn the middle of September. After visiting relatives in Wales and Scotland he will go to France and Germany and later to the Tyrol. While in Wales, which is his native country, Mr. Evans expects to give several song recitals and hopes to bring home some novelties for next season. A. L. T.

### Hammerstein Fails to Get Diaghileff Ballet

Oscar Hammerstein announced last Tuesday that, although he had been attempting to get the Diaghileff Russian Ballet to open his Lexington Avenue Opera House, he had little hope that anything would come of the negotiations. He said that the guarantee demanded by Diaghileff, Guinsbourg and Fokine, who have the destinies of the troupe in charge, was prohibitive. Mr. Hammerstein has not yet settled on an attraction for his theater, but says that he will not use it for moving pictures unless he can find no more suitable attraction.

### Alice Eldridge in Concert for Salem Fire Sufferers

BOSTON, July 3.—Alice Eldridge, pianist, played in recital at the Rockland Opera House, Rockland, Mass., on Wednesday evening, July 1. Rockland is Miss Eldridge's home town, and the concert was given in aid of the fire sufferers in Salem, Mass. W. H. L.

Kingsbery Foster, formerly a member of the managerial firm of Foster & David, was in New York several days last week, calling on old friends. He was entertained at lunch at the Musicians' Club by Walter David and a party of friends on Wednesday. Since Mr. Foster retired from the firm of Foster & David, nearly two years ago, he has been conducting a hotel and stock farm in Northern Vermont.

A concert was given recently at the Tabernacle Baptist Church, Albany, for the benefit of the church publication. Numbers were given by Mrs. Christian T. Martin, soprano; Mrs. Frederick W. Kerner, contralto; Frank G. Ruso, baritone; Edgar S. Van Olinda, tenor; Dorothy Russell, pianist, and Mrs. William Berg, readings.

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# WARRING AGAINST VOCAL CHARLATANS

By W. WARREN SHAW

[Revised from a Paper Read Before New York State Music Teachers' Association, at Saratoga, N. Y., June 18, 1914]

WHAT are the requirements of a vocal teacher? All good musicians, organists, pianists and accompanists may possibly become musical coaches for singers, but the knowledge and experience necessary for this class of instructors does not fill the requirements of a vocal teacher. The indiscriminate use of the title of vocal teacher constitutes a real menace to the correct understanding of what this title should represent.

A remedy for this evil should be vigorously sought by legitimate vocal teachers, as a protection both to the student body and to themselves. It is the promiscuous appropriation and use of the title "vocal teacher" or "instructor," against which there is no curb or restriction, that is so misleading to those who seek competent vocal instruction and which precipitates so many vocal tragedies.

Of course, it is impossible to prevent one person from telling another how to sing, whether he himself knows how or not, any more than it is possible to prevent friends from prescribing patent and home remedies for coughs, colds, bunions, housemaid's knee, or what not. By proper legal restriction, however, much of the present evil could be overcome.

The ubiquitous "know it all" teacher who runs from one studio to another for a term of lessons for the purpose of culling ideas which he may foist upon his unsuspecting victims—who know not how to sing, but who makes a living by rehashing the superficial knowledge which he has not himself assimilated, is the dangerous experimental teacher who should be eliminated from the field of vocal instructors.

This is a matter for attention by representative state music teachers' associations, through wisely chosen and duly appointed committees. By such measures proper presentation to and consequent intelligent action of the State itself might be accomplished.

To put the matter more clearly, it should be made a punishable offense for any unauthorized person to advertise himself as a vocal teacher or to indicate the nature of his profession in any kind of print unless he be properly recognized, as are physicians and lawyers.

## Far-Reaching Propaganda

Our real friend and national benefactor, Mr. John C. Freund, in his broad, logical and far-reaching propaganda for music study at home for Americans, has tacitly placed upon us the responsibility of continuing to merit the consideration recommended; to retain and to make more emphatic our right to first consideration from the student body. Let us then be alive to the requirements of the vocal-teacher, that is, both to know our business thoroughly and to protect our interests and our reputation as a class in every possible way.

In our theory and practice, but principally in theory, we vocal teachers are divided in our opinion as to fundamental principles. We are enveloped by a maze of theories which have been propounded by learned scientists as a result of careful investigation. These have been forced upon us and cannot be ignored. Facts are stubborn things, but it is for the members of our profession to determine what bearing the establishment of

Should Be Punishable Offense for Any Unauthorized Person to Advertise Himself as Vocal Teacher, Maintains Philadelphia Pedagogue, in Supporting John C. Freund's Campaign for Legislative Action—Psychology as Factor in Teaching.

facts has upon the synthetic problems which are constantly before us for solution.

To determine the relative bearing of facts upon these problems is of para-



—Photo by Phillips Studio, Philadelphia

W. Warren Shaw

mount importance to the vocal world, if we are to keep pace with the march of progress.

Science is *knowing*—Art is *doing*. In all development it is an axiom that scientific knowledge gives the best assurance of artistic perfection, and the art of singing is no exception to the rule. It has, however, been truly said that all scientific method in observation needs to be guarded in its employment, as all observation of phenomena is apt to encounter difficulties and liable to engender mistakes.

The exact knowledge gathered from the science of physiology and physics is the knowledge which has been offered most frequently as bearing upon the development of the art of singing.

## Most Important Bearing

Curiously enough, psychology has not until recently been introduced or offered with a claim for scientific consideration—most probably for the reason that psychology itself as a science is of a comparatively recent development. We find, however, upon investigation of this science that it has an important bearing upon the singer's art, and of the sciences, perhaps the most important bearing.

Furthermore, as a matter of interest it discloses the fact that "psychology" as at present known, represents sci-

tifically the beacon light of the oldest masters of song.

In the light of all that science has been able to show regarding vocal phenomena, it is singular that there is so little unanimity of opinion regarding the fundamental principles of vocal training; but in considering the character of the truths set forth by the scientists, it has become plain that these deductions are not altogether reliable or complete as constructive agents in voice building. It has become more and more apparent, as scientific truth has become more widely known in our profession, that this knowledge is inadequate.

We have been grafted in turn on the trees of physiology and physics, both exact sciences. We have been stood up in the corner, so to speak, by our friends, the scientists, like naughty or ignorant children, and told that we do wrong and that the chief cause for our wrong doing is that we have no positive knowledge.

Forthwith we have received allopathic doses of scientific knowledge, administered for the most part by physicians. They have adopted us and attempted to train us, and they have succeeded thus far about as well as the mother hen trains and manages a brood of ducklings.

Relative to this subject, a rather startling observation, made to me by the distinguished baritone, Titta Ruffo, is of interest.

## Asks Ruffo's Opinion

It was during my first interview with him regarding his opinion of correct and incorrect lines of voice culture. This interview I had sought for the purpose of ascertaining the opinion of an Italian artist, of recognized superlative vocal ability, as to the soundness of the position that voice culture should be conducted along the lines properly described as psychological rather than physiological; and that the teacher should not assume that a knowledge of the physiology of the voice or of physics, is a reliable basis for the standardization of tone or of voice culture. I had already gone over the subject with our own David Bispham.

Ruffo's observation was: "*Non ci sono piu maestri in questi giorni. Iddio è il gran Maestro.*" "There are no more masters in these days. God is the great master."

On further discussion of the subject, I discovered that the artist really meant by his sweeping statement, that the practical knowledge of most vocal teachers is far too incomplete, judging by the results of their teachings, and that there is a tremendous lack of uniformity in these results. A few pupils of each school, providing the system of instruction is good as far as it goes, seem to improve; while others of the same school seem to improve not at all; or, worse still, seem gradually to acquire vocal habits more or less inimical to artistic success.

I believe there is no doubt that in the schools of singing, during the golden age of song, the principles of psychology were actually the governing principles in the development of singers, and that a scientific foundation for the art of singing is afforded by the science of psychology rather than by the material sciences; and that by the recognition of this fact, the art of singing may be restored, with the added strength and guarantee of stability secured by complete scientific knowledge. I have had occasion recently to discuss this subject with many leading artists and scientists and find that they very generally believe as I do.

Perhaps the most significant of the opinions offered, from a scientific stand-

point, was that of Dr. George Trumbull Ladd of Yale University, the eminent authority on psychology, who wrote: "I have little doubt in general of the truth of the position which you hold in regard to the superior value of psychological principles in the science and art of using the voice, whether in singing or speaking. This is, of course, due to the involuntary and spontaneous control of the physical apparatus by thoughts and feelings of the mind."

It is not at all my desire to attempt to cast aside the consideration of the findings of the physiologists and physicists regarding the voice. On the contrary, these, considered in a fitting and orderly manner, are undoubtedly of inestimable value in establishing a solid basis for constructive work. I merely wish to utter a note of warning against the too ready acceptance of even the proven facts of material science as all sufficient for the theoretical needs of the vocal teacher of to-day.

The learned scientists who deny the important influence of psychology in the making of a singer must do so from sheer ignorance of this factor in the practical work. It is the ignorance of inexperience, the same curious combination of knowledge and ignorance which made the young civil engineer, fresh from his Alma Mater, survey the route of the prospective railroad, fixing the grade upward, when it should have been downward, and vice versa. Such mistakes furnish real striking examples of the fact that the theoretical and practical knowledge do not always coincide.

## Vocal Agnostics

The learned scientists whom we have been wont to consider as authorities in our field, are simply material in their view of our subject; analogically they are agnostics or atheists.

The uplifting, governing, mental and spiritual power, known to the singer, which exercises a tremendous influence upon the physical activity, is entirely out of these scientists' ken, and is not a part of their calculation or appreciation. It can be safely assumed that such investigators are not, and never have been, singers of any degree. They have never had a practical personal experience which would lay bare the weakness of their position, and which would, in all probability, have brought about a consequent readjustment of their ideas.

As it is, the consideration of material science and what material science is able to show, are, to their minds, final. The conclusions arising therefrom represent the sum total, the Alpha and Omega, of what they consider to be complete scientific knowledge of voice and voice culture.

The deplorable discrepancy—the missing link—between this theoretical conjecture and the successful results, lies in the failure to recognize the underlying cause of the physical condition during phonation, which condition may be correctly spoken of only in a resultant way as the *material* cause of voice.

Here is where controversialists have entered into what might seem to be a useless discussion, and yet the discussion of this very issue may serve to clear the atmosphere.

## Clearing the Atmosphere

The important thing for teachers and singers to understand is how to begin and how to proceed, how to create and how to develop—in short, how to synthesize. This involves primarily a knowledge of how to breathe, or, rather, how to take breath—not how to control it.

Breath control, in point of its consideration as such, is responsible for untold evils in voice culture. Breath control in singing is and should always be regarded as a consequence of correct

[Continued on page 10]

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## WARRING AGAINST VOCAL CHARLATANS

[Continued from page 9]

inspiration or intake, and not of studied expiration.

It is unimportant whether the singer knows how or does not know *how* breath is controlled. This is not a matter for his immediate consideration—for proper breath control is purely resultant. Invariably when the fiat of will is exerted directly towards breath control the result is undue restraint.

The various doctrines regarding this subject are obtruded into many systems of teaching in such a manner as actually to prevent a correct understanding of the matter by the student.

The same may be said of the term "voice placing."

From the viewpoint of the physiolo-

gists and the physicists, there is only the material vocal manifestation to be considered, but from the viewpoint of the psychologists there is the initial concept, the breadth and character of which determines the result to a considerable degree.

### Order of Sciences

In considering the relative bearing of the various sciences upon the art of singing, let it be remembered that it is not the question of the acceptance or rejection of one or more of the sciences, but it is the degree and order of their importance which we are to determine. It is the *kind* of consideration we are to give them, in the interest of the establishment of truth. We are not controversialists for the purpose of displaying

our ability to argue; we are not actuated by vain-glorious purposes, but rather by the desire to be of as much service as possible in the bringing forth of things worth while.

Under these conditions it is obvious that the requirements of the vocal teacher become more exacting; his research into the history of various theories and practices should be exhaustive, and his conclusion should be the result of knowledge and broad personal experience. In addition, the vocal teacher, to increase his efficiency, should be further equipped with a working knowledge of the standard repertory of song, including opera and oratorio, but the musical coach can share in the work of this department.

### STRAUSS BALLET IN LONDON

"The Legend of Joseph" Calls Forth Divided Opinions from Critics

London critics were divided in opinion as to the merits of Richard Strauss's ballet, "The Legend of Joseph," which had its first performance in England on June 23 in the Beecham season at Drury Lane. Strauss himself conducted and an audience of great size received the work with plentiful applause. The New York Herald quotes the following criticisms:

*Morning Post*: "Dr. Strauss scores a triumph of workmanship, but not of execution. Those who had expected music of a beauty similar to that of 'Don Juan' must have been disappointed."

*Daily Express*: "Almost everything rings false, from the studied naked—very naked—realism of the action to the

labored theatricalism of the greater part of the music."

*Daily Chronicle*: "One certainly had hoped for much more from such a combination of genius as Bakst, Fokine, von Hofmannsthal and Strauss."

*Daily News*: "The dances are beautiful, but in the dramatic parts there is a want of subtlety which almost leads one to infer that the Russians are not in sympathy with such German music."

*Daily Telegraph*: "It is truly wonderful, even in this day when the Russians are piling up wonders."

The city of Bergen is to receive statues of Grieg and Bjornsen as a gift from the German consul, Mohr. The selection of the sculptors was left to the widows of these famous men, and Mme. Bjornsen decided upon Vigeland shortly before her death, while Mme. Grieg chose Ingebrigt Vik. The statues will both be completed next year.

### NEW COLUMBUS SUPERVISOR

Qualifications of Robert W. Roberts—Music Club Settlements

COLUMBUS, O., June 22.—Robert W. Roberts has been appointed supervisor of music in the Columbus Public Schools. Mr. Roberts is well equipped for his work. He is a pupil of the late Frangcon Davies, of London, in singing, and various prominent choral directors in his study of conducting. Mr. Roberts has already become well known in America through his successful conducting of choral works at the various State, national and international Eisteddfods. He was for several years the director of the Cambrian Singing Club of Columbus. Mr. Roberts is classed in his own country, Wales, as one of twelve Welsh-Americans who have distinguished themselves in their adopted country. Mr. Roberts is a classmate of Lloyd George, Chancellor of the Exchequer of England.

The Women's Music Club has added an important department to its varied list of activities, having agreed to place music settlements in five already established social settlements. Regular schedules of piano, singing, violin, chorus, orchestra and fundamentals of music will be given in each settlement, the teachers from the active members of the Music Club. This new department is commanding much attention.

ELLA MAY SMITH.

### Hanson to Bring Russian Ballet Here

A despatch from Paris on June 20 to the New York Sun announces that M. H. Hanson, the New York musical manager, has arranged to bring a Russian ballet to New York in the Autumn. M. Legat, ballet master of the St. Petersburg Imperial Theater, will be the director of the troupe, and Nadeia Nicolayeva will be the principal dancer.

### Prize Operetta Sung by St. Paul Students

ST. PAUL, June 27.—Bessie M. Whiteley's operetta, "Hiawatha's Childhood," was given an excellent presentation by the members of the graduating class of the St. Paul Normal School as a part of its commencement exercises. The composition is the 1912 prize operetta of the

National Federation of Music Clubs. The drill master and accompanist was Elsie M. Shawe and her efforts resulted in a performance of numerous merits. Olive Emerson, in the part of *Hiawatha*, found a good medium for her vocal and dramatic ability. The parts of *Nokomis*, *Mudjikeewis* and *Iago* were taken by Matilda Heck, Ethel Larpenteur and Anna Paulson. Warriors, wind-spirits and fireflies entered into a beautiful stage picture and the music was well worth the study and the hearing. The audience was large and highly pleased.

F. L. C. B.

### Wisconsin Conservatory Gives Its First Bachelor of Music Degree

APPLETON, WIS., June 16.—The degree of bachelor of music was conferred for the first time by the Lawrence College Conservatory of Music at the annual commencement exercises on June 15. The recipient was Herman Smith, of Smithland, Ia., who completed the full course. Twenty-four others received diplomas from the conservatory. Thirteen received teachers' certificates and four diplomas from the public school music course. Mr. Smith is a tenor who intends to follow recital work in addition to other occupations that he has under consideration.

M. N. S.

Florence Hinkle, the soprano, is spending July visiting friends at Watermill and Quogue, L. I.

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## ECHOES OF MUSIC ABROAD

Will Dr. Muck Go to Dresden After His Boston Contract Expires?—Frankfort-on-Main to Have a Richard Strauss Museum—New South Wales Wants a Director for Its New Conservatory and Offers Comfortable Terms—Mascagni to Bring Forward Two One-Act Novelties at La Scala Next Season—Is the Musical Prodigy of Any Benefit to Art?—A Former Boston Favorite to Remain in Vienna—Fritz Steinbach Becomes a "Prima Donna Conductor"

WHAT the upshot will be of the efforts now being made by the Intendant of the Dresden Court Opera to induce Dr. Carl Muck to become associated with that institution on some basis whereby he would automatically become General Musical Director on the expiration of his contract with the Boston Symphony Orchestra, cannot be foreseen. The Dresdeners, it is evident, have set their hearts upon having Dr. Muck as successor to the late Ernst von Schuch, but it is indubitable that their hopes cannot be realized until Dr. Muck's Boston conduct expires.

Meanwhile Dr. Muck and Richard Strauss have been secured as conductors-in-chief of the Autumn Festival to be held at the Dresden Court Opera at the end of August and the beginning of September. Strauss will conduct performances of his own works, while Muck, with the assistance of Kutzschbach, one of the institution's regular conductors, will direct the other operas included in the scheme. For the first half of next season Conductor Fritz Reiner of the Budapest People's Opera has been engaged to help fill the gap caused by von Schuch's death, with the probability of being retained for a longer period of time.

The late General Musical Director's young daughter, Liesel von Schuch, who made her debut early in the Spring under her father's baton, has been made a regular member of the company and will appear as such from the beginning of next season.

Dresden is losing its most important baritone in Walter Soomer, who has never been happy there, and who succeeded a few months back in having his contract altered to release him at the end of this season. It was rumored that he was to return to the Metropolitan in the event of gaining his liberty, but it is now announced that the German Opera House in Charlottenburg has engaged him, as it already has Heinrich Knote enrolled, as a "regular guest."

IF further indication were needed of the Richard Strauss idolatry that holds all Germany in its grip it may be found in the announcement made on June 11, the fiftieth anniversary of the composer's birth, that a Richard Strauss Museum is to be established in Frankfort-on-Main. Munich celebrated the half-century of its most illustrious musical son with special performances of his works, but then it has never lagged in showing its loyalty and appreciation. For the honor Frankfort-on-Main is about to pay him there is no specific reason apart from the popularity of his music in that city unless it is to be found in the fact that the first performance of "Ein Heldenleben" was given there.

A wealthy wine merchant, Nicholas Manskopf by name, has taken the initiative and assumed the financial responsibilities for the museum, which is to be modelled after the Richard Wagner Museum established in Vienna by Herr Oesterlein and is to be inaugurated next Winter or, at latest, during the Spring of 1915. The founder already has in his possession a great number of portraits and documents concerning Strauss, as well as pictures of his friends and the creators of the principal rôles in his music dramas.

Thus the composer of "Salome," a young man still at fifty, not only has been privileged to see a monument erected in his honor in Munich during his lifetime, but, all being well, will also see a museum established in his name. One obvious advantage in this is that while continuing his creative work he may remember that there is an official

receptacle ready for every stray note he commits to paper and hence he may as well throw away his wastebasket at once.

As a direct result of the impression created in Paris by the recent première at the Opéra there of his ballet, "The Legend of Joseph," two of his works that have never yet been given in that city are to be staged next season at the subventioned opera houses of the Seine.

thorough, practical and theoretical musicians, and preference will be shown to those experienced in orchestra and opera work." The usual details as to age, attainments and experience are required.

A BIZET anecdote not generally known but worth the telling has been recalled recently by a writer in *Le Monde Artiste*. The composer of "Carmen"



Melanie Kurt as "Isolde"

Photo by Srodzenski

The coming of Melanie Kurt, the German dramatic soprano, to the Metropolitan next season will be awaited with keen interest, especially in view of the brilliant array of headliners for which the Metropolitan already is indebted to Berlin. Gadski, Farrar, Destinn, Hempel, Ober, all came from the German capital to New York. Frau Kurt, was for several years a member of the Berlin Royal Opera's forces and last year she went over to the new Deutsches Opernhaus in Charlottenburg. Lilli Lehmann, her teacher, has followed her career with active interest.

"Elektra" will be given at the Opéra and "The Rose Cavalier" at the Opéra Comique.

MANY will apply, it is certain, but only one, of course, will be chosen for the post of director of the new conservatory of music to be established in New South Wales under the supervision of the Minister of Public Instruction, for the salary offered is \$6,250 per annum. Moreover, the appointment in the first instance is to hold good for five years, and the cost of traveling up to the sum of \$500 will be granted the successful candidate.

Applications for the position are invited by the Agent General in London for New South Wales, and it would appear that there is no limitation as to nationality. "Candidates must be

knew Spain well, he had traveled there extensively in quest of material and inspiration for the work that has made his name immortal. On one occasion he stopped at a little provincial village and established himself at the best hostelry the place could boast. The innkeeper was exceedingly happy and much flattered in having the already celebrated composer as his guest, but there was one drop of bitterness in his cup of bliss—Bizet absolutely refused to take his meals at the inn.

Every morning with the regularity of clockwork the host addressed the composer: "Am I to have the honor of serving the gentleman something to-day?" "No," Bizet would reply invariably, "I am going to the home of some friends." And the host would throw up his arms and exclaim in abject despair: "What a

disgrace it is for me, Monsieur! You cover me with ridicule!"

When the hour of his departure came Bizet asked for his bill and was amazed when his eye fell upon this item: "Ten meals, fifty pesetas."

"But I have never taken ten meals here," he objected.

"It is absolutely just, nevertheless, Monsieur; if you had taken them I would have charged you thirty pesetas for them."

"Then, why, pray, do you add on twenty pesetas extra?"

"For the ridicule, Monsieur."

NOTHING daunted by the spectacular failure of his "Parisina," Pietro Mascagni will be in the field again next season with two new operas. Unlike "Parisina," however, which was so unconscionably long that radical use had to be made of the shears after the first performance, these novelties are both one-act works. The titles are "Faida del Commune" and "L'Alodoletta" and both will be heard first at La Scala. Another novelty for La Scala's season will be the lyric version of Gabriele d'Annunzio's "Phaedra" that has been made by Ildebrando Pizetti, a Parma composer. Then, too, Strauss's "Legend of Joseph" will have its first performance in Italy at the Milan headquarters.

AFTER spending six years touring this country and South America, Pepito Arriola, the little piano-playing Spaniard who found his more critical American audiences less susceptible to musical prodigies than the European countries in which he had appeared, has now returned to Germany, where he received practically all of his training. There in a country which only England rivals in hospitality to wonder-children, he will give concerts next season in Berlin and the other larger centers.

A propos of wonder-children, the *Musical Herald* has been culling representative views as to whether or not musical prodigies do any good to art. The general consensus of opinion is emphatically negative. Says Hubert Bath: "It is a disease! If it is taken in good time there is a chance of the patient becoming a great genius. (Liszt, Mozart, for instance.) If not, when the prodigy comes to years of discretion he either goes into oblivion or a lunatic asylum, and 'The prodigies cease from prodging, and the agents are at rest!' They serve no useful purpose in art whatever."

Dr. Georg Henschel insists: "If you mean precocious children, they can, as such, do no possible good to art." Katharine Goodson finds but one legitimate excuse for their being exploited: "They are, with very rare exceptions, only interesting as phenomena, and the only justification for their being heard is that they may possibly obtain the necessary financial means for their normal artistic development."

Charles Manners, the experienced opera impresario, declares that he has seen too many "finish up (instead of starting) in the chorus and orchestra not to pity the whole system in the extreme. Blanche Marchesi is quite convinced that prodigies can do no good to art, 'but if their precocious abilities are exploited for monetary reasons their life can be endangered and their capacities destroyed.' And Hermann Klein expresses himself temperately: "The value of unripe genius lies not in what it is, but in what it foreshadows. Real prodigies may be interesting, may even charm and give pleasure. At best, however, their interpretative gifts must be to some extent immature; their feats, therefore, excite wonder rather than true admiration and enjoyment."

On the other hand, a few musicians of prominence endorse them. Percy Grainger, the Anglo-Australian composer and pianist, for instance, thinks that they are "quite splendid things," and adds: "A vast number of the greatest men seem to have been prodigies in their time, though not all prodigies manage to finish up as the greatest men. But I cannot help thinking they have the best chances." Francesco Berger, a conspicuous figure in London's music world for many years, confesses that as a musical prodigy himself he should be the last person to decry them. "Moreover, I derive a portion of my income from providing the world with fresh ones, so my views can scarcely be unbiased."

[Continued on next page]

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## ECHOES OF MUSIC ABROAD

[Continued from page 11]

I presume no one will dispute that Handel, Bach and Mozart did 'some' good to art, and they were all 'prodigies' in their day." While Josef Hollbrooke characteristically replies to the request for his views: "Being one myself, my modesty will not allow me to give you an honest opinion!"

\* \* \*

**FICKLE** is fortune and the career of an opera singer is, after all, at the mercy of a more or less uncertain public. Hence, if you chance to be an opera tenor you are lucky if you have a profitable profession to fall back upon, and if, at that, you are an opera tenor on the German stage, where voices are not distinguished for longevity, you are indeed thrice blessed.

The "you" in this case may be fitted to Dr. Alfred von Bary, a Dresden nerve specialist, who invaded the opera field a few years ago and quickly became a favorite with the patrons of the Court Opera in the Saxon capital. After tasting the sweets of popularity among his own people for several seasons he moved on to Munich a couple of seasons since, there to become one of the tenor mainstays of the Bavarian capital's official home of the lyric drama.

For some time, however, Dr. von Bary has been afflicted with impaired eyesight, which has been a serious handicap to him on the stage, and an advertisement now appearing in the Munich newspapers would seem to indicate that he purposes gradually to withdraw from public life as a singer and slip back into his first order of life. He is announcing office hours twice a week in his capacity as a nerve specialist, while still continuing his connection with the Court Opera, but it is natural to surmise that, with a degree of foresight not common in the opera world, he is taking time by the forelock and, having had his "fling" on the stage and at least partially rid his system of the germ, is preparing to win further distinction in another field of activity for which he was first equipped.

\* \* \*

**N**O longer a matter of news, the noteworthy success of the series of concerts organized and given at the Casino in Paris last April by Pierre Monteux and his orchestra nevertheless remains a subject for conversation in the European music world. Other conductors have been known to complain that they cannot afford to give up more than a slender proportion of their programs to modern music, but Mr. Monteux not only made his exclusively modern, he was most uncompromising in his choice of the ultra-modern works. And the most astonishing fact—as startling to Mr. Monteux, doubtless, as to everybody else—is that the result was not only an artistic success but a financial success as well. It took rank as a daring experiment that justified itself.

And this success, as the *Pall Mall Gazette* points out, was the more remarkable inasmuch as the prices charged for admission were strictly moderate. The largest portion of the hall was available at ten cents and twenty cents. The expensive seats were forty cents each. Hence the name of the series, "Concerts Populaires." Yet there is something incongruous in a program of a "Popular Concert" that includes the entire music of Stravinsky's much discussed "Sacre du Printemps," and Monteux gave such a program on two occasions—with remarkable effect. At first there was the usual difference of opinion on the part of the audience, but the proceedings ended in an ovation that assumed inconvenient dimensions. The whole room shouted for Stravinsky and when he tried to get away from the place there were hundreds of people waiting in the street for him.

The revolutionary Russian composer, who is of a nervous temperament—a superfluous comment when a real musician in any field whatever is the subject of discussion—turned back in terror and fled, not into the Casino de Paris, but

unknowingly into the Apollo next door. Asked his business, he said he was the author of the piece, and was admitted, but as the Apollo, like its London namesake, is mostly given to musical comedy, the situation was a trifle ludicrous. A story going the rounds has even added the detail that his flight was so precipitate that it attracted the attention of the police, who stopped him. This happened, however, not to him, but to one of his admirers, who was running after him with a suggestion for a libretto.

\* \* \*

**D**ESPITE occasional rumors suggestive of his being ill at ease at the Vienna Court Opera since going there two years ago Georges Baklanoff appears to have accustomed himself to his surroundings and the requirements imposed upon him sufficiently to make it seem worth his while to sign a new contract for the coming season. As a matter of fact, since he gave up the struggle to master the German language, and as a concession secured permission to sing his rôles in other tongues he finds less difficult, the Russian baritone has felt much more comfortable at the institution presided over by Hans Gregor.

Montemezzi's "Love of the Three Kings" is to reach Vienna next season. It is one of the novelties Gregor has announced for production, the others being the "Mona Lisa" Max Schillings has just completed and Hans Pfitzner's "Der arme Heinrich," one of the composer's first works not yet known in Vienna, nor, for the matter of that, in many other cities. Strauss's "Legend of Joseph" also is promised.

\* \* \*

**M**OST recent of recruits to the growing corps of "guest conductors" is that authoritative Brahms interpreter, Fritz Steinbach. During the years that he spent as conductor of the Meiningen Court Orchestra he maintained that excellent instrument, hobby of a serious-minded music-loving duke, in a unique artistic position, and since giving it up for possibilities of wider activity in Cologne he has been the mainstay of the music life in the cathedral city of the Rhine, in his triple capacity as Municipal Musical Director, conductor of the Gurnzenich Concerts and director of the Cologne Conservatory. Henceforth he will be a free lance, making only guest appearances.

J. L. H.

### DEDICATES BOOK TO "DALILA"

Saint-Saëns Pays Tribute to Dog That Disliked Music

Saint-Saëns recently published a collection of reminiscences called "Au courtant de la Vie." This book is dedicated to "Dalila," and its readers, as *La Vie Parisienne* points out, will not fail to ask who was that "Dalila" of whom the eminent composer has retained so dear a memory.

Dalila is simply the name of a little dog, which was born on the night of the première of "Samson et Dalila" at the Opéra, and of which the master was particularly fond. Dalila had all the essential qualities of a fine house dog; one little fault only (particularly odd and out of place in the adopted "daughter" of a great musician) marred her charming character. Dalila had a hatred of music. Whenever she heard a chord played on the piano she showed her disgust by furious barking.

Saint-Saëns didn't want to torment his faithful little friend, and when inspiration seized him always called to his old servant:

"Come, take Dalila for a walk—I am going to make a little music."

Mr. and Mrs. David Mannes have been re-engaged for next season by the Fortnightly Club, Cleveland, the New Britain Teachers' Club, the Detroit Chamber Music Association, St. Louis Artists' series and many other courses. They have been engaged by the Woman's Music Club of Winnipeg for November 30.

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One of the interesting concert features of the next season will be the tour of Alice Eversman, the operatic soprano, and Yelena von Sayn, the Russian violinist, who will be heard in a series of recitals. Miss Eversman as a member of the Chicago Grand Opera Company and the Montreal Opera Company won favorable recognition in the cities visited by these organizations and subsequently achieved distinguished success at the Grand Ducal Opera, Karlsruhe, Germany.

Miss von Sayn's greatest triumphs have been won in Europe, where she has played in practically every Continental musical center. She is a great grand-niece of the Revolutionary hero Kosciusko.

## LONDON OVATION FOR AMATO

Critics Fervid in Praise of Baritone's Queen's Hall Performance

Not in many years, according to one London critic, has such a success been achieved by a singer in that city as that earned by Pasquale Amato, the Metropolitan Opera baritone, when he sang in concert there at Queen's Hall on June 25. Particularly stormy applause followed his singing of the "Largo al Factotum" aria from "The Barber of Seville." The New York Herald quotes opinions of London music critics:

"Maurel in his prime never sang the 'Largo al Factotum' with more perfect command of vocal ways and means," said the Daily Express, and the Daily News proclaimed that "In its own way the ovation he received was as remarkable as that accorded to Mr. Chaliapine on the occasion of his London debut."

"He gave us the rare pleasure," said The Times, "of hearing a great baritone voice under such thorough control that the most startling changes of tone and

the alteration of the rapid *parlando* in the 'Figaro' song, with his rich rhythmic singing seemed the most natural thing in the world."

## SEES ORCHESTRAL GROWTH IN THE MIDDLE-WEST

Leon Sametini, Chicago Violinist, Tells of Musical Development—On His Way to Europe

Leon Sametini, the distinguished violinist of Holland, who has just completed his second season as head of the violin department in the Chicago Musical College, sailed from New York on Friday of last week for Italy. Mrs. Sametini accompanied the violinist and together they will visit the principal cities of interest on the Continent, closing their sojourn in London.

While the principal object of Mr. Sametini's trip will be to recuperate from the ordeals of the Winter season, it is likely that he will appear in a number of concerts.

"In the two years that I have spent in Chicago I have noticed a remarkable increase in musical interest through the Middle West," said Mr. Sametini to the MUSICAL AMERICA man at the Hotel Knickerbocker. "To me the interesting phase of this development is the establishing of symphony orchestras in the smaller cities. You will find them springing up everywhere and the most gratifying sign of the movement is the seriousness of purpose and the high artistic aims that guide those in charge of these enterprises."

"I have followed with interest the work of Mr. Timmner in Cleveland, where he is conducting the Municipal Orchestra Concerts. Undoubtedly Cleveland will next season have an orchestra of the first rank, developed on rigid discipline and lofty ideals."

## Young Baritone Gives Last Recital of Milwaukee Season

MILWAUKEE, WIS., June 21.—The last recital of consequence in the Milwaukee musical season was that given by Richard Smith Davis, the young baritone, and a native of Milwaukee, on June 19. Mr. Davis, who is a pupil of Jean De Reszke, will enter grand opera in Italy in the Fall and is now on a visit to his parents at Hartford, Wis. In Friday's recital he won instant success. He was assisted by Robert Ambrosius, 'cellist of the Chicago Symphony Orchestra. Mrs. Frederick Wergin played the accompaniments. M. N. S.

## Strong "Masked Ball" in Paterson, N. J.

PATERSON, N. J., June 26.—A performance of "The Masked Ball," which might have done credit to a more ambitious organization, was given on June 23 at the Lyceum Theater before an audience of Italians. A feature was the smooth playing of an orchestra under Maestro Castillo, who maintained an excellent balance between the singers and his forces. The tenor, Signor Tricario, was a decidedly good *Riccardo*, and Mme. Lina Casti was much above the average in the soprano rôle. An outstanding success was the singing of *Renato* by F. Corradetti, a baritone widely known in Italy. His "Eri tu" was a masterful performance. The part of the *Page* was entrusted with happy results to Mme. Baroni, and Rosemarie Campbell was the *Sorceress*, and the bass rôles were in the hands of Messrs. di Biasi and Guidi. The chorus did splendid work.

An exposition of the works of various modern composers was given on June 12 by the pupils of Myrtle Butterfield, in the latter's home at Easthampton, Mass.

## Head of Pratt Institute Extols Mr. Freund's Stand on Music Study Abroad



President and Graduates of the Pratt Institute of Music and Art. Top Row, Left to Right: Myrtle C. Adler, Edith E. Wharry, Sylvia D. Pratt, Anna B. King, A. Leonard Loevner and Jennie V. Patterson. Seated: Julia Tobias, Silas G. Pratt and Ethel Hewitt

PITTSBURGH, June 30.—A signal compliment was paid to John C. Freund, the distinguished editor of MUSICAL AMERICA, when the exercises of the graduating class of the Pratt Institute of Music and Art of this city were held a few nights ago at Soldiers' Memorial Hall.

Silas G. Pratt, the head of the institution, quoted Mr. Freund at great length from remarks which the latter made in Pittsburgh in his address before the Congress of Women's Clubs. These remarks concerned the propaganda which Mr. Freund is waging in behalf of the American teacher and in which the dangers to unchaperoned American girls who go abroad for their musical educa-

tion were pointed out. Mr. Pratt said that it was time America heeded the advice of so eminent an authority. He asserted that Mr. Freund could not be too highly commended for the splendid stand which he had taken, not only in his publication in his public addresses, but in pointing out the dangers that confront American girls in Europe. His remarks were vigorously applauded.

In the course of his address, Mr. Pratt also quoted Carl Bernthaler, conductor of the Pittsburgh Festival Orchestra, who said that during his experiences abroad he found many men in the orchestras of the Old World inferior in ability to those of American organizations. E. C. S.

## ROCHESTER ACTIVE IN COMMUNITY MUSIC

Chorus and Social Settlement School Interesting Features of Local Musical Life

ROCHESTER, June 27.—The Baden Street Settlement of Rochester, through its music department, is doing a work of peculiar significance. Founded by Mrs. Lona Noyes Williams in 1912 with only a small number of pupils, the work has progressed until now it requires the services of two instructors for the entire Saturday. The children who receive instruction in voice and on the piano pay a nominal amount for each lesson and during the season just ended some exceptional talent has been developed.

A piano recital on June 6 served to show the results with two of the pupils and visitors pronounced the showing as remarkable, neither of them being over sixteen years. Bessie Levine played a Suite by Handel, King's "Valse Lente" and Chaminade's "Serenade." Pearl Weinstein played several movements of the Beethoven Sonata, op. 26, and wrote decidedly difficult music from dictation,

showing proficiency in theory. The Chopin Nocturne in G Minor and D Flat Prelude were also played. The closing number was a duet, Humperdinck's arrangement of the "Parsifal" flower music, a most difficult reading and playing transcription, and the result was gratifying. Under the instruction of Mrs. Dora Baker and Mrs. C. G. Fish the work will be continued.

Officers of the Community Chorus, another Rochester organization of municipal significance, have been selected as follows: Frederick Will, Jr., president; Mrs. A. H. Dudley, vice-president; Blanca Will, second vice-president; Fred W. Townsend, third vice-president; Mrs. Helen Probst Abbott, fourth vice-president; Margaret Cumming, secretary; William G. Mason, treasurer. There are five standing committees, the chairman of each being a member of the executive committee.

Mr. and Mrs. Henry Holden Huss left New York last week for their Summer home at Diamond Point, on Lake George, N. Y., having completed a highly successful season of teaching. Mr. and Mrs. Huss will remain in the country till October, Mr. Huss devoting his time to compositions.

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## "WHAT COLOR DO YOU SING?" QUERIES NEW TONAL ANALYST

"Each Singer Has a Color," Mme. Finkel Tells San Francisco Reporter, "and Each Composition Is in One Shade"—O Defined as Blue Vowel, A as Red and E Yellow—Her Theories of Singing

Bureau of Musical America,  
No. 376 Sutter Street, San Francisco,  
June 17, 1914.

"AN artist is up in the air all the time," Mme. Louise Finkel, a New York vocalist now in San Francisco, is quoted as saying to a local reporter. The reference is to musical artists.

To begin the story properly, it is necessary to do as the reporter did and condense the entire interview into a few advance lines. Or better yet, let us take the reporter's own condensation:

"Is your voice-box healthy?"

"Are you hollow like a barrel?"

"Can you stretch your spine with your breath?"

"Can you lift your body with your brain?"

"If not—if you cannot do all these feats, and more, if your muscles do not keep in rhythm with the beat of your heart—then you can never hope to hold an audience for more than half an hour."

Having thus prepared the way for the New York visitor's ideas concerning the voice-box and its use in music, the reporter accredits the following statements to Mme. Finkel:

"Breath is the magnetic current that pulls the audience to you. Each time Caruso takes a breath he pulls 1,000 persons to him. Breath is controlled by the brain. The solar plexus is the higher brain. When you have your abdominal muscles under control of the brain, like an athlete, then you can yell—or sing. You can grow taller with your brain every time you take a breath."

This leads up to the statement, first quoted, that "an artist is up in the air all the time."

"But his feet are on the ground," is the next assertion, "and he is standing firmly, and constantly reaching higher with his breath. When he takes a tone he does not pitch his voice high; his mental image reaches upward. The higher his brain image takes him the more perfect will be his tone."

"When you are able to project your mental image into the ether, you become like a wireless instrument—you receive messages that come through the

air. Maybe you will get a message from this world or from the next, maybe from Caruso, or from Melba. All voice is vibration, and as your brain reaches up it attracts the higher vibrations and brings them down to you."

This mixing up with the higher vibrations might be useful only to persons whose voice-boxes seem perpetually tuned below pitch. Yet, it is not the effect that these higher vibrations may have on the voice, but the effect they will have on the audience, that we are led to consider. Here is the language:

"As long as you can keep your mind reaching upward you can always keep your audience waiting to see what you are going to do next. That is person-ant. You cultivate personality when you control your diaphragm with your brain."

True it is that the audience often waits to see what the singer is going to do next. From personality, thus defined, the interview proceeds to color. Omitting such mathematical propositions as analogy between the chord of the sixth and the colors orange, green and violet, the elucidator thus brings to view the photisms of songs and singers, until in a blue spotlight we see Mary Garden as *Thais*, repentant and waiting for the curtain:

"Each singer has a color. Each composition is in one color. Three elemental colors are expressed by the voice—O, E, and A. O is the blue vowel. It puts the singer in pitch with all the vibrations of nature. It is the spiritual vowel—when you sing 'Oooo' you lift your spine and eyebrows upward."

"Mary Garden's color vibration in the aria in the last act of 'Thais' is blue. In the first act, in which she vibrates red to A, the physical vowel, she is a grunt and a groan. Mary Garden's tone is always pure, notwithstanding her voice, because she always pitches her key to the color of the composition."

"E—the other vowel—is the mental. It fills the resonators of the face with its tone. It vibrates yellow."

Being in pitch with all the vibrations of Nature is so rare a thing that it would seem to indicate common neglect of O, the blue vowel. But if vocalists will not cultivate the vowel, let them at least keep their voice-boxes healthy and be hollow like the barrel.

THOMAS NUNAN.

"America Can Produce the Greatest Teachers"—Putnam Griswold

"America can produce the greatest teachers in the world, because the keen, practical type of the national mind, being free from hidebound conservatism and age-worn tradition, is quick to grasp and apply all that is good and vital in teaching." This was the opinion of the late Putnam Griswold, of the Metropolitan Opera, expressed in an article published in the *Woman's Home Companion*. "I believe," Mr. Griswold continued, "that it is possible for the girl who wants to sing to begin here and bring her art as near to perfection as it can go. Moreover, there are not the distractions from the habit of study presented in other countries. More great artists can be heard in New York than anywhere else in the world."

Boston Symphony Engagements for Florence Hinkle

C. A. Ellis, manager of the Boston Symphony Orchestra, just prior to sailing for Europe, arranged with the Wolfsohn Musical Bureau, managers of Florence Hinkle, the American concert soprano, for her appearance in a pair of Boston Symphony concerts in Boston, December 18 and 19, and single concerts with the orchestra in Cambridge, Mass., on October 22, and New Bedford, Mass., December 8. Mr. Ellis also contemplates engaging Miss Hinkle as soloist with the

orchestra in another city. With these engagements for next Winter, Miss Hinkle will have appeared in all nearly a dozen times with the Boston Symphony.

Society Vaudeville for Organ Fund in Dallas, Tex.

DALLAS, TEX., June 11.—When plans for the imposing new City Hall were drawn the City Federation of Women's Clubs determined to have a fine pipe organ installed, if it met with the favor of the mayor and city commissioners, which was the case. On June 3 and 4 a novel entertainment was given for the benefit of this enterprise. It was termed "Society Vaudeville" and the participants and patrons were society folk. Mrs. G. W. Baker was chairman and Mabel Bardin director, and to them much of the success is due. Two evening and one matinee performances were given. The able musical participants included the Dallas Ladies' Quartet, consisting of Mrs. Wesley P. Mason, Mrs. Earle D. Beherns, Earl Henry and Ruth Anthony, Mr. and Mrs. Walter J. Fried, Viola Levy, Bertie Payne, Renick Smith and Professor Holcomb's orchestra.

E. D. B.

Prince Adalbert, the third son of the German Emperor, is said to be the possessor of an unusually fine baritone voice and also considerable ability as a pianist. The American, Marcella Craft, is one of the prince's favorite opera singers.



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## RESTING IN MAINE AFTER HER BUSIEST CONCERT SEASON



Photo by Horner, Boston

Marie Sundelius, Soprano, of Boston

BOSTON, June 22.—Marie Sundelius, the soprano, of Boston, who has just concluded her busiest season since entering the concert field of this country, is spending the Summer resting at North Bridgeton, Me. Among her most recent successes were appearances at the great Swedish Söngfest in Minneapolis. Mme. Sundelius has also recently completed a tour with the St. Louis Symphony Orchestra, visiting many of the principal cities in the South, and in recognition of her work on this tour has been re-engaged by the orchestra for next season.

W. H. L.

W. H. Humiston in Peterborough

William Henry Humiston, composer, critic and lecturer, returned to New York on Friday of last week from Chicago, where he spent several weeks visiting his family. While there Mr. Humiston gave a half-hour talk on MacDowell and Wagner with lantern-slide illustrations for the men of the Monday Luncheon Club of the Chicago Telephone Company, of which his brother is one of the engineers, and so well was the talk received that he was asked to give it twice again. Mr. Humiston left New York this week for Peterborough, N. H., the home of his teacher, MacDowell, and he

will rest there and also work on several compositions. Among them is his orchestral overture to Shakespeare's "Twelfth Night," which he has been invited by Mrs. MacDowell to conduct at the MacDowell Festival in Peterborough in August.

## TWO HONOLULU CONCERTS

Hawaiian Symphony and Chorus Present Ambitious Programs

HONOLULU, HAWAII, June 3.—Honolulu has been enjoying the results of the good work done by local musicians during the past months. On the evening of May 25 the Honolulu Symphony Orchestra, composed of thirty-five members under the leadership of Prof. Carl Miltner, presented the following interesting program: Second Symphony in D, Beethoven; Hungarian Fantasie, Liszt, for piano and orchestra, Mrs. Elsa Howard, soloist; Gavotte "Serenade," Hartog; Overture "William Tell."

On May 29 the Honolulu Choral Society of about sixty voices under the direction of Reginald H. Carter, chorister and organist of St. Andrew's Cathedral, gave Mendelssohn's beautiful "Hymn of Praise," accompanied by the Honolulu Symphony Orchestra. The numbers on the second half of the program, in lighter vein, were: "The Dance," Edward Elgar; "In the North Land," Cliff Forrester; "A Winter Song," F. F. Bullard; "The Water Lily," John Hyatt Brewer; "The Cuckoo Sings in the Poplar Tree," Macfarren, and "The Long Day Closes," Arthur Sullivan.

T. F. S.

## GANZ IN HUNDRED CITIES

Extent of Pianist's American Tour for Next Season

Charles L. Wagner, American manager of Rudolph Ganz, announces that there is no truth in a rumor that this pianist is to teach during the Summer of 1914-15 in a Western school. Mr. Ganz is sailing for America in early September and will open his season at the Worcester Festival. His tour will take him from coast to coast and will include one hundred cities. Four recitals will be given by the pianist in New York City, opening at Carnegie Hall on October 18. His Boston recital will occur two days later at Jordan Hall. Mr. Ganz will give eight joint recitals with Alice Nielsen in New England during October and December and he will spend November on the Pacific Coast.

This artist's European tour opened in his native Switzerland, where he gave fifteen concerts. Owing to his big success in London Mr. Ganz is to give another series of concerts there the year after next, as in Paris, Switzerland, Russia, Austria and Germany.

Tenor Giordano for Maine Festival

Salvatore Giordano, the Italian tenor, has been engaged by William R. Chapman, as one of the soloists for the Maine

## SUE HARVARD ON SHIPBOARD WITH TWO NOTED CONDUCTORS



Sue Harvard, with Ernst Kunwald, on Left, and with Cleofonte Campanini, aboard "Kronprinzessin Cecilie"

WHEN Sue Harvard, the young American soprano, sailed for Europe recently on the *Kronprinzessin Cecilie*, she found a stimulating musical coterie aboard the liner. Among the

artistic voyagers were two noted conductors, Cleofonte Campanini, general director of the Chicago Opera Company, and Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra. In the appended snapshots Miss Harvard is shown with the two maestri.

Miss Harvard is now in Dresden, where she is studying with Leon Rains, the American basso. Upon her return she will resume her work here in oratorio and recital.

Festivals in September, 1914. It was as soloist at one of these festival concerts a few years ago that Signor Giordano effected his American debut so successfully. This season, after his New York recital at Aeolian Hall, he was engaged for a tour through the United States with an operatic company presenting Gounod's "Faust." The tenor was received with acclaim on this tour, from which he recently returned, after singing more than one hundred performances in cities as far south as Raleigh and west to San Diego and San José.

## TRIBUTE TO HARRIET WARE

David Bispham Praises Her Work at New Club's Initial Concert

The initial concert given recently by the newly organized Musical Art Society of Garden City, L. I., in the ball room of the Garden City Hotel, was largely attended. A high artistic standard was set by the soloists, Alice Preston, soprano; Mary Jordan, the Century Opera contralto; John Barnes Wells, tenor, and Warren K. Rishel, baritone. The chorus, which has as director Harriet Ware, the composer, did excellent work.

The inclusion of several of Miss Ware's works on the program served to heighten the interest attached to the event. David Bispham in the opening address paid her a fine tribute, remarking that the club is "indeed fortunate in having as your director a composer of music so widely known and loved. Harriet Ware has written music that will live and she is now writing in bigger forms music which is broader and more beautiful than anything she has done before."

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LEOPOLD LEVY, Secretary, address, 505 Fifth Ave., New York

**JOHN C. FREUND, Editor**

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Correspondent  
Grant Park Building,  
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New York, July 4, 1914

## THE WAY OUT

Owing to the Associated Press having sent out a report of the proposals to eliminate the fake music teacher, made by the editor of MUSICAL AMERICA at the Music Teachers' convention at Saratoga, the matter has been given nation-wide publicity. A number of prominent journals have also made editorial comment on the movement, most of which has been favorable.

Some papers, however, appear to be under a misapprehension as to the situation. An editorial in the New York World is evidently founded on the idea that outside influences at the convention endeavored to induce it to endorse a scheme for the licensing of teachers.

As a matter of fact, the reputable music teachers all over the country have, for years, been endeavoring to secure legislative action in their States which should establish a certain standard of capacity, and, in this way, eliminate the many fakes and frauds who infest the profession and are injurious to the public.

The issue has been the subject of constant discussion at State and National meetings of musical associations. A number of these associations have passed resolutions endorsing the movement for what has been called "standardization"—that is, the creation of a system of examinations as to competency, before a teacher should be permitted to practice his profession.

Bills have been introduced into the Legislatures of certain States, notably California and Oregon, and a bill is now under preparation to be introduced in the Ohio Legislature.

In all these efforts, however, it has been found that the rock on which the teachers split was the character and extent of the examinations to which applicants for licenses had to submit.

The proposition made by the editor of MUSICAL AMERICA as "the way out," and which was enthusiastically endorsed by the convention at Saratoga, is to eliminate all examinations. It simply requires the music teacher to seek a license from his State; but with his application he has to file a sworn statement as to his claims for competency, as to his experience, as to the colleges where or teachers with whom he has studied, giving time and place. There are penalties for false statements. It was also suggested that when the applicant obtained a license he must hang a certified copy in his studio, and that any person could obtain a copy by the payment of a moderate fee.

These proposals, the editor of MUSICAL AMERICA feels assured, would meet the issue with regard to the fake music teacher, and thus, in time, prepare the way for a further movement toward "standardization," which many able and experienced teachers favor.

The first thing, however, is to get such legislation as will eliminate the fake teacher—the man or woman who falsely claims to have made serious studies with eminent professors or in well-known institutions, here or abroad, when no such studies have been made.

The proposition of the editor of MUSICAL AMERICA, therefore, is a well-meant effort to assist the music teachers in their praiseworthy efforts to rid the profession of those who have long misused and dishonored it.

The editor of MUSICAL AMERICA sincerely believes that his proposal is, for the present, at least, the best way out of the difficulties that have been, so far, encountered.

The Utica Observer, a prominent up-State paper, publishes an editorial in which it criticizes the proposed legislation, being evidently not well informed as to the extent of the evils sought to be dealt with.

The number of positively fraudulent and fake teachers in the vocal field is large and is unknown, except to those who are closely in touch with the situation.

Not so much harm is done by an incompetent piano or violin teacher, except that it may take a long time to eradicate the bad habits into which a pupil has been brought. But in the vocal field it is different. There, it is no exaggeration to say, hundreds of good voices are ruined every year, right in New York alone, by incompetent teachers, not to speak of the tens of thousands of dollars that are obtained by the quacks and charlatans from confiding pupils, who find out, only too late, that they have been robbed of their money.

## GENEALOGICAL WAGNERIANA

It is now announced that Frau Isolde Beidler, of Munich, has been denied by the court the right to add "née Wagner" to her name, the newspapers observing that "legal grounds" have triumphed over "conspicuous family resemblance."

The whole matter is unfortunate as viewed from every angle. Frau Beidler is unhappy because she cannot call herself Wagner. Frau Cosima and Siegfried are unhappy because she wanted to do so. Germany is unhappy that the clay feet of its great musical idol should have been re-exhibited, and the world in general is unhappy that any such matters should be dragged in to becloud the fair and lofty region of music.

The principal lesson to be derived from the whole matter is that the irregularities which led to the present difficulty are not without their distressing effects upon after generations even in the case of the world's greatest geniuses. Genius itself may be powerful enough to rise and eventually clear itself of the effects of such experience, but it is not to be recommended that it should burden itself with any such handicap.

## A QUEEN LIBRETTIST

The incursions of royalty into the field of art have seldom been productive of the happiest results. It is a pleasure, therefore, to know, according to recent cable dispatches, that a queen and writer of no less distinction than Carmen Sylva, of Roumania, has entered the lists as an operatic librettist.

Aside from having a personality of rare charm in unusual combination with a fine dignity, the Roumanian Queen is the possessor of a literary gift that has given pleasure to many thousands throughout the world, and has given her a distinguished place in the sphere of letters. Her poems and other writings have drawn upon Roumanian folklore and the subject matter of the new opera arises from this source.

The music appears to be the joint work of two composers—one named Cosmovici, who reminds one of the Russian group of chemist and engineer composers by virtue of being a railway manager, and a Herr Schmeidler. The opera was favorably received, and if it proves a worthy work musically, as it is bound to do in its literary aspect, it is hoped that America will not have to wait a generation or two before hearing it.

## Personalities



Photo (c) by Strathmore

## Ethel Leginska in England

Ethel Leginska, the prominent English pianist, is seen in her home near London, taking life easy in preparation for her strenuous season next Winter. Miss Leginska intends making an extensive concert tour throughout the United States under her own management.

**Walker**—Edyth Walker has been engaged to sing *Elektra* under the personal conductorship of Richard Strauss at the Paris Opéra in 1915.

**Van Eweyk**—Arthur van Eweyk, the basso, will remain in Berlin this Summer to supervise the studies of numerous out-of-town pupils. His chief diversion will consist of the cultivation of American sweet corn on his garden plot not far from his studios. Mr. van Eweyk announces that he will invite the entire American colony to a "sweet corn feed" at the proper time.

**Farrow**—Miles R. Farrow, organist of the Cathedral of St. John the Divine, New York, was made a Master of Arts at the Williams College commencement on June 24.

**Herbert**—It is said that Victor Herbert, who returned to New York last week from Europe, occupied some of his time on the *Imperator* by working on a march to be called "The Bull Moose March." Mr. Herbert is to complete the score of the light opera "The Duetante" at his Summer place at Lake Placid in readiness for its opening in September, with Hazel Dawn in the principal rôle.

**Lyne**—But for an urgent call for her to sail for Europe earlier, Felice Lyne might have been one of those lost in the sinking of the *Empress of Ireland*. The soprano had booked a stateroom on this ship six weeks ahead, but repeated calls for her to hurry to Europe made her take a vessel that sailed a few days earlier.

**Goodson**—Katharine Goodson's appearances in Vienna during the Autumn will be the first that the pianist has made in that city since her first visit to America in 1907.

**De Tréville**—Two songs—"The Spring Song" and "Rain"—just composed for and dedicated to Yvonne de Tréville by Frances Wyman, have been accepted for publication in the Fall by G. Schirmer. Miss de Tréville will use these songs on her programs next season.

**Farrar**—"Geraldine Farrar! Why, I used to hold her on my knee and feed her peanuts and buy her chewing gum," said Billy Sunday, the evangelist, during a recent sermon at Colorado Springs. "Her father played first base with the Phillies when I was with the club, and Geraldine used to come down to the park. Yes, many times I've played with her and listened to her babbling."

**Nielsen**—On a recent Sunday Alice Nielsen was a member of a house party given by Mr. and Mrs. Benjamin B. Hampton, who own the farm adjoining the farm of Charles L. Wagner at Pawling, N. Y. Miss Nielsen sang in the country church, and on the following Monday started on an automobile tour of New England. She will fill a number of engagements in August at Chautauqua and Summer resorts, and will open her Fall season on October 1.

**Richardson**—Martin Richardson, the St. Paul tenor, made his début as *Ernesto* in "Don Pasquale" in Florence, Italy, last month. He had a noteworthy success.

**Benham**—Victor Benham, the American pianist, arrived in New York from London on the *St. Louis* on June 26.



# POINT and COUNTERPOINT

HERE are point and counterpoint right from the soil (the incident occurred in the Hudson tube under the Lackawanna station in Hoboken).

First newspaper delivery man, balancing a five-foot stack of *Evening Journals* on his shoulders, walking down platform D.

Second newspaper delivery man, balancing a five-foot-six stack of *Evening Worlds* on his shoulders, down platform B.

First delivery man is whistling lustily.

Calls the second, as uptown train approaches between them:

"Hey, you—what d'y call that—moozie?"

"Naw—it's opera."

"My daughter is wild about Arnold Schoenberg now."

"Don't worry, my dear. These Summer flirtations never amount to anything."

Carl Flesch comes forward as an entrant for the trophy offered for the most embarrassing musical situation.

It seems that in Holland it is the custom to have a long wait between the first and second part of a concert, called the "coffee intermission" because the entire audience partakes of tea or coffee and small cakes.

During the intermission at Hengelo,



Mr. Flesch had ordered tea for himself and his accompanist and was leisurely sipping it when the president of the music society requested Mr. Flesch to shorten the coffee intermission, as the long program had begun late.

At that moment the waiter who had served Mr. Flesch entered the artists' room, and not having any small change the violinist gave the waiter a gold piece and told him to bring the change later.

Mr. Flesch had just begun the first few bars of the next number when the waiter walked upon the stage, gravely counted out the change on the lid of the grand piano and waited for his tip.

Although the violinist had his customary success that evening, he did not get one-half the applause that the waiter received after he had pocketed his tip, bowed to Mr. Flesch and walked from the stage.

Opera manager, in *Fliegende Blätter*: "You don't understand much about the opera stage, or you wouldn't continually praise my tenor."

Critic—"Why, he's splendid!"

Manager—"That may be, but after each favorable criticism he wants his salary raised."

Said a spectator at an operatic rehearsal, according to the *Brooklyn Citizen*: "That prima donna must love music thoroughly."

"Oh, I don't know," replied the impresario, "she doesn't seem to get a bit of pleasure out of hearing anybody else sing well."

Mary Garden says she owes her success to the Scotch in her.—Daily paper.

An opportunity for Messrs. Haig and Haig, Dewar and others to secure a spirited testimonial.

With hisses and groans a London audience greeted the first performance of a recent light opera.

"It's hard to tell just what the public wants," murmured the broken-hearted composer.

"It's easy enough to tell in this case," replied the manager grimly. "It wants its money back."

A New York parson is quoted by *Judge* as announcing, in a wayward moment: "We will now sing hymn number two-six-three Madison."

"Ah, yes," murmured Miss Screecher, after the first number in a musical evening, described in *London Tid-Bits*, "I have had some exciting experiences."

"Coming over here from New York a terrible storm arose, and I had to sing to quiet the passengers. You should have seen the heavy seas running."

And the big, rude man in the pink necktie gazed out of the window.

"I don't blame the seas," he muttered.

Probably none of America's \$600,000,000 per year for music is spent by the millionaire who was introduced to Josef Stransky one day at the Hotel Plaza, and enquired of the latter:

"What is your occupation?"

"Conductor of the Philharmonic," replied Mr. Stransky.

"The Philharmonic? I never heard of that railroad."

Arthur Claassen told the New York "Bohemians" of his having been engaged to conduct a music festival in Pittsburgh and of his receiving a telegram: "We want the 'Peer Gynt' Suite."

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## FRIEDA HEMPEL IN HER FIRST LONDON CONCERT

Soprano Duplicates the Success She Obtained There in Opera—Queen's Hall Orchestra Assists

LONDON, June 19.—Frieda Hempel made her first acquaintance with London concert audiences this afternoon at Queen's Hall, with the assistance of the orchestra of the same name, under Percy Pitt, Covent Garden's able musical director. The sparkling coloratura voice was heard to splendid advantage in the aria from Mozart's "Entführung" and "Märtern aller Arten," the delightful "Qui la voce" from "I Puritani" and the ornate recitative and aria from "Lucia di Lammermoor."

Miss Hempel's reputation has been long in reaching this country, where newcomers are so often regarded with an element of suspicion, but there can be no shadow of doubt now both on the operatic stage and the concert platform that the recognition which this charming soprano has earned in America has been fully and completely endorsed in London. The audience, if none too large, was rapturously enthusiastic and demanded numerous encores.

The orchestra's share in the program consisted of the overture to "The Magic Flute" and a Gluck-Mottl Ballet Suite, while the violinist, Isolde Menges, played the solo part in Spohr's "Italian" Concerto with great skill, though her wonted beauty and largeness of tone seemed to be in some way affected by the instrument she used. Much more satisfactory was her playing of Beethoven's Romance in C and Wieniawski's Polonaise in D, the latter especially appearing to suit her lively and vigorous style.

F. J. T.

Buffalo Singer Engaged for Boston Opera

BUFFALO, N. Y., June 21.—It is announced that Mrs. Donna Reigel Rich, of this city, has been engaged to sing important rôles with the Boston Opera Company next season. She is a pupil of Charles Morati, the French tenor.

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## Marian Wright Powers

### Coloratura Soprano

*The Dallas Morning News.* (After Mde. Powers' appearance with Schubert Choral Club.)

"Possessing a coloratura soprano voice of wonderful range and rare sweetness and dramatic ability of no mean quality, Mde. Powers sings as one who lives her art, endowing it with a personal quality that charms. In presenting a varied program of music, ranging from simple melody to the highly difficult passages of Brahms, Cadman, Puccini and Thomas, she demonstrated a natural ability as well as a developed technique that spoke eloquently of years of careful training. It is the wonderful range and marvellous clearness of her altissimo tones that mark out Mde. Powers as one of the few among sopranos. Clear, sweet, finely drawn as the notes of a perfectly played flute, her passages in the upper register held the audience enthralled last night and the bursts of applause that followed these passages spoke eloquently of their delight."

*The Dallas Daily Times-Herald.*

"Dallas music lovers who filled the auditorium last night enthusiastically welcomed Mde. Marian Wright Powers and her soprano voice of wonderful range and sweetness. The singer was recalled time and time again by her appreciative audience and was generous in her encores. Mde. Powers has an excellent sense of dramatic values and the numbers comprising the program were particularly well chosen."

*Viewpoint (Dallas).*

"Mde. Marian Wright Powers is exceedingly attractive physically and she has charm of manner and a fine grace. She stands well, naturally and easily, and before she had sent forth a note she had her audience in a mood to be delighted. She has a wonderfully flexible, mobile, brilliantly-glancing voice with which she does almost everything. She fills it with joy, sorrow, gayety, sympathy, coquetry, mirth or any other feeling at will. Her full, clear, phenomenal voice revealed new qualities with each selection, and before many minutes she had her audience with her completely, swaying them at will and fully appreciating her ability, which is unquestionably great."

Personal Representative:  
E. F. CROY, CONGRESS HOTEL, CHICAGO, ILL.

## CALIFORNIA TO FIGHT FAKE TEACHING

Most Important Business for State Teachers' Association to Discuss at San Diego Convention—Fixing of Examination Requirements for Association Membership Probable Outcome

Bureau of Musical America,  
376 Sutter Street,  
San Francisco, June 24, 1914.

ABOUT 100 music teachers from San Francisco and the neighboring cities will attend the State Association convention in San Diego during the four days beginning July 12. Official delegates from the local organization are H. W. Patrick, Frank Carroll Griffin, Samuel Savannah, Blanche Ashley and Ellen Roeckel-Davis. Oakland wants to entertain the teachers at the 1915 meeting and will send a strong campaign committee to the South. It is expected that on account of the exposition there will be little or no difficulty in making this campaign successful. The most important business matter to be brought before the convention at San Diego is the plan to protect the public from fake instructors, but the only action will probably be in the line of fixing examination requirements for association membership.

Last Monday evening the Kruger Club held its monthly meeting in the Kohler & Chase Building, with a program by Walter Wenzel, Mary Sweeney, Lenore Corohn and Ruth Austin.

Edna Marie Wilcox, soprano, was given a hearing by Henry Russell while in Paris, and the announcement is made that she will join the Boston Opera Company next season.

At a recent recital in the Colonial ballroom of the Hotel St. Francis, Mrs. Oscar Mansfeldt appeared with several of her pupils in a two-piano program of exceptional interest. The pupils were Hazel Horst, Mildred Porter, Edna Goegel, Edna Montagne, Marie Campbell and Maurice Robb.

Pupils heard at the Mary Alverta Morse recital were Doris Porter, Charles Langford, Hilda Bailly, Alvina Barth,

Martha Townsend, Mrs. J. H. Merrill, Bradford M. Melvin, Gene Ormond and Lillian Friedman.

Percy A. R. Dow, the local teacher, has managed three recitals for pupils in Stockton this month, as well as one in Oakland and one in San Francisco. This represents his list of activities: June 8, Stockton, recital by Blanche Hillegas, soprano, with piano numbers by Christina Keeley and Kathleen Musto, pupils of Ida Hjerleid-Shelley; June 9, Stockton, recital by Ruth Eddy Felt, soprano, and Pearl Sackett Nunan, contralto, with May Dunne, accompanist; June 15, Stockton, recital by Clarice Falvey Stark, soprano, and Edward Bradbury, baritone; June 11, San Francisco, recital by Frank Thornton Smith, baritone, assisted by Bess Smith-Ziegler, pianist, and Blanche Morrill, violinist; June 16, Oakland, recital by Mr. and Mrs. J. A. Augustus, baritone and soprano, with Alice Calvin Fowler at the piano.

Frederick Preston Search, a Cincinnati musician who has come to make his home in the celebrated art colony at Carmel-by-the-Sea, is writing incidental music for "Montezuma," a play by Herbert Heron. Charles Wakefield Cadman is to compose some music for another California play, "The Sons of Spain," which is to be produced by the Forest Theater Society at Carmel.

Grass Valley, an enterprising city in the Sierra mining country, began a three-day music festival yesterday under the auspices of the Women's Improvement Club. Charles Howard Plattenburg is there to lecture on music, and the principal concert work is by the Chicago Glee Club.

THOMAS NUNAN.

Meriden, Conn., music lovers assembled on June 24, in the First M. E. Church, to hear the mixed program offered by pupils of Frank Treat Southwick.

### THE SONGS AND ORCHESTRAL COMPOSITIONS OF

## Celeste D. Heckscher

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# MUSICAL AMERICA'S OPEN FORUM

## One American Girl's Experience in Study Abroad

To the Editor of MUSICAL AMERICA:

I have been much interested in the discussion in the papers in regard to sending young women to Europe for musical study.

The controversy was precipitated through your efforts sincerely to assist and protect the American young women who wish to study music. You have followed your talks by publishing a few specific examples and opinions regarding music and living conditions in some parts of Europe, but the time in some cases being twenty or some years ago.

I notice that some of the people who now decry the study of music abroad once held high to the American public the fact of their own study abroad. The concrete examples against study in Europe which they now present to the American public were not published then. If the American situation is so changed that the public may now hear twenty-year-old examples, is it not fair to presume that perhaps there have been changes in Europe also, and that those same examples might not be met now?

Having recently chaperoned my daughter for some months in Berlin and having studied the musical situation for fifteen or twenty years in one of the greatest musical centers in the United States, I believe I can truthfully say that too far-reaching generalizations have been drawn from these few examples by people in both Europe and America.

As I see it, no one intended to decry all foreign musical study, but rather to show that it was not only unnecessary but in many cases unsafe to send very young girls so far from home and parental care. Young women students need to be placed in good living surroundings, under proper chaperonage, and with reputable and conscientious teachers (and we have many such) when studying in our own American cities, and it is just as necessary for their well-being, advancement and safety to so place them if they study in Europe.

The musical student in order to get full benefit of time and money expended in a foreign musical center should have the following things to begin with:

1. Parents with a goodly amount of plain common sense.
2. Faculty for much well-regulated work.
3. Conscientious musical training for some years previous.

4. An age of discretion, whether it be sixteen or twenty years.

5. Some talent for music.

As a matter of fact, it is of great advantage to study music and do concert work in both Europe and America. The student, the teacher, or the artist who has had work in both countries is the broader for such experience.

For an example of present musical conditions in Germany, I will say that the last three years my daughter (with an older sister at present for chaperone) has been located in Berlin, studying piano and doing concert work in Berlin, Dresden, Halle, Leipsic, Munich, Breslau and other cities. She has been well taken care of there by both Germans and Americans. The women of the American Women's Club and American Church are interested in her as they are in all the American students and artists who make themselves known to them.

In all of the above named cities the representatives of our best American musical papers have shown their interest in her, and they would champion her at once in case she needed their assistance. Her German teachers in language and music, her concert managers and the conductors of orchestras with which she has played have all, without exception, been most conscientious in work and courteous to her.

The German press has also shown appreciation of her music in her public appearances. In this respect, our experience does not coincide with that of those who, in the recent discussions, have intimated that the Germans discriminate against the American artists.

The real true American wishes our musical situation to advance, not by criticizing conditions in other countries, but by constantly improving and training ourselves. In this advancement we should draw inspiration and knowledge from wherever they may be found.

With our musical uplift securely won will come not only native musicians who can play and sing, but also a great warm-hearted and generous public, able to recognize true merit, whether it be in foreign or in native born musicians, no matter where or by whom trained.

Sincerely yours,  
EMMA P. LLEWELLYN.

Chicago, Ill.

## The National Federation's Contest for Grand Opera Composers

To the Editor of MUSICAL AMERICA:

Will you kindly print in your next issue details of the \$10,000 opera contest to be held in Los Angeles, and oblige  
Yours truly,  
ELLIOTT SCHENCK.

New York, June 25.

The conditions of the contest are set forth as follows:

The National Federation of Musical Clubs offers a \$10,000 prize for an American grand opera to composers of the United States.

This offer is made possible by the generosity of the citizens of Los Angeles, Cal., who not only have raised the cash prize of \$10,000 for the National Federation of Musical Clubs, but promise a production of the prize opera on a splendid scale in 1915, as the attraction for their city during the Panama-Pacific Exposition.

The musical material for producing the successful opera will be part of the expense of production.

The constitution calls for a residence of five years in this country before

naturalization papers can be taken out.

The contest opens with this public announcement.

The composer and librettist must be citizens of the United States.

The opera must be grand opera, so recognized, one, two or three acts, but the entire performance must not exceed three and one quarter hours, including intermissions.

The libretto must be in English, and the text, either original or translated, be worthy the sponsorship of the National Federation of Musical Clubs.

As the time is limited for submitting operas in this competition, the scenes and characters of the libretti will not be limited, but where everything else is of equal value, the preference will be given to one of American character.

The manuscript must be submitted on or after July 1, 1914. No manuscript will be received after August 1, 1914.

All scores must be in ink, and clearly written and the opera submitted must not have been published nor have received public performance. Contestants should send with opera a piano reduction of orchestral score.

All scores must be anonymous, the composers signing them with a mark of identification, sending with the manuscript a sealed envelope containing name, address and birthplace and the same marks of identification.

The scores will be returned by express.

The award will be made by a jury of recognized authorities, selected by the National Federation of Musical Clubs. The agreement of two-thirds of the jury will be necessary for a decision.

The opera receiving the award will be given a thoroughly adequate production at Los Angeles, Cal., during the month of June, 1915, under the auspices of the National Federation of Musical Clubs, at the Ninth Biennial Festival, to be held in the city of Los Angeles.

Under the terms of this competition the National Federation of Musical Clubs will reserve the right to produce the prize opera for the first sixty performances thereof, without royalty to the composer.

These performances shall take place within twelve months from the first performance.

The National Federation of Musical

Clubs, at the close of the twelve months, relinquishes all claim to the prize opera.

All scores must be sent by express, charges prepaid, to Illinois Trust Safety Deposit Company, Jackson Boulevard and La Salle street, Chicago, Ill., for Mrs. Jason Walker, chairman of the American Music Committee, where they will be kept until they are given to the judges.

The National Federation of Musical Clubs will give all possible protection to manuscripts, but will not be responsible for insurance or any expense connected with manuscripts, except the transfer to and from judges.

All contestants expecting to enter this competition should send notification of such intention to Mrs. Jason Walker, chairman, No. 116 South Michigan avenue, Chicago, Ill.

Printed circulars containing the above conditions will be mailed upon request and will be given general circulation.

## Club Has Current Events Review from "Musical America"

To the Editor of MUSICAL AMERICA:

The St. Cecilia Society of this place has as a feature of its monthly meetings a review of musical current events taken from the pages of MUSICAL AMERICA. This proves extremely interesting.

Very truly,  
ADELLA G. SEEBER.  
Waterloo, Wis., June 5, 1914.

## "Musical America" in Oregon

To the Editor of MUSICAL AMERICA:

I thoroughly enjoy MUSICAL AMERICA. I know of no other musical paper that fills the place that it does. All honor to Mr. Freund.

Truly yours,  
EDITH FOLEY.  
Portland, Ore., June 17.

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## HUGO WOLF'S ONLY OPERA REVIVED

"The Corregidor" Sung at Vienna Hofoper—A Work of Many Beauties that Mahler First Brought Out Ten Years Ago—Poet-Queen of Roumania a Skilful Librettist in "Mariosa"—Mozart as a Nude Apollo in Salzburg Statue

VIENNA, June 15.—While the concert halls are deserted, the two opera houses, at the very fag end of the season, have had something new to offer. At the Hofoper Hugo Wolf's only opera, "The Corregidor," was brought out last week with new and tasteful stage decorations. The orchestra was under Conductor Reichwein, who received a veritable ovation after the playing of the charming Vorspiel to the second act.

This opera had its first performance under Gustav Mahler's direction just ten years ago last February, but failed to sustain attention, the number of performances not reaching beyond seven in all. The many beauties of the score were revealed anew at the recent revival, and the reception of the work was most favorable. However, it must remain for next season to prove whether this one opera by Wolf, who since his death has become so popular as a song writer, will gain a lasting foothold in the repertory. There will be but one repetition of the opera before the Hofoper closes its portals for the Summer.

At the Volksoper, Director Marius Faber presented, with a surprisingly good cast, coming from the provinces as it does, a highly interesting novelty, the opera "Mariosa," the libretto of which is from the pen of Carmen Sylva, the poet-queen of Roumania. The plot is based on a Roumanian folk legend and is singularly well adapted to musical composition, the verses in themselves being musical in the extreme.

### Story of "Mariosa"

Mariosa, whose name the opera bears, is a peasant maiden beloved of two brothers, *Marin* and *Tudor*. Her heart is given to *Tudor*, but he is too diffident to speak and she too proud to reveal her love. So when *Marin* boldly woos her she consents to marry him. But she is unhappy, and to her first-born in his cradle she sobs out her love and her sor-

row. *Tudor* overhears the confession and in ecstasy snatches her to his heart. *Marin* happening to pass by, sees the embrace from the window, believes his wife unfaithful and his brother a traitor, waylays and slays him.

The years pass, more children are born to the couple, and finally the long silence between man and wife is broken. *Mariosa* convinces *Marin* of her innocence and he, knowing now that the murder of his brother was a foul crime and not an act of righteous vengeance, is overcome with remorse. In vain *Mariosa* tries to comfort him; but suddenly the peal of church bells comes from the valley, and in the clouds above an angel appears waving forgiveness, and the two clasp hands over *Tudor's* grave.

The composer, G. C. Cesnovici, also a Roumanian, has given to some parts of the work where the text demands it Roumanian national coloring. In the main, however, his music is of a generally typical European character and has many good qualities. He handles the orchestra in masterly manner, and the singing voice is treated with a fine and careful understanding. A crowded house, in which the Roumanian colony was represented in full force, accorded the excellent performance enthusiastic applause.

A change has been made necessary in the program of the coming music festival at Salzburg, owing to the illness of Dr. Karl Muck, who has been obliged to withdraw from participation. In his stead Felix von Weingartner will conduct the performances of "Don Giovanni" on August 13, 15 and 19, and the second Philharmonic concert on August 15, while Franz Schalk will conduct the Mozart concert on August 18, the Mozart Grand Mass on the 20th, and the two productions of the "Abduction from the Seraglio."

### Nude Statue of Mozart

The finishing touches are being given to the new Mozart House in Salzburg in preparation for the festival productions and it will be inaugurated on August 12. In a special niche within, it will have its own statue of the great composer, the work of the artist Hellmer, an entire departure from the many familiar, conventional presentments in gala rococo costume with lace jabot, buckled shoes and sword at side, known the world over, one of which Salzburg itself has owned for many years. The sculptor has conceived the daring idea of representing Mozart as Apollo Musagetes, chief god of all music, Mozart in the nude. There was a gasp of horror in Salzburg when confronted with this intention; but when the artist showed his sketch, so convincing was its complete fitness and beauty that not one dissenting voice was raised.

The model is now ready for the bronze casting. The figure is that of a very young man, the expression as of one wholly inspired, the head slightly raised, the features aglow with inner exaltation, the large eyes dreamily fixed on the distance, the lips parted, the right hand held out as seeking something, the left encircling a lyre, the cloak falling softly

down as in removal of all that is earthly. It is Apollo, and yet Mozart, the ideal figure crowned with the portrait head and its accustomed queue, from which, however, the hair escapes unrestrainedly, even as Mozart's music escaped the trammels of his time.

ADDIE FUNK.

### Milwaukee School Gives Medal in Honor of Emil Liebling

MILWAUKEE, WIS., June 16.—Helen Ely, of Mauston, Wis., won the Emil Liebling diamond medal for excellence in pianoforte at the annual contest in connection with the commencement exercises of Milwaukee-Downer College on June

15. The Liebling medal is named in honor of the late composer and pianist, who was associated with the college for many years as associate and supervisor. Alexander MacFayden, the Milwaukee pianist and composer, acted as judge of the contest. Each contestant played Schumann's Sonata, op. 22. M. N. S.

Cable despatches from London on June 21 stated that Sir Joseph Beecham and others were negotiating for the purchase of the Covent Garden estate, which includes the opera house, Drury Lane Theatre and other properties in the heart of London. H. Mallaby-Deeley bought the property last December from the Duke of Bedford for \$15,000,000.

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## AGED MUSIC TEACHERS FIND PEACE IN PHILADELPHIA HOME

**Germantown Retreat an Inspiration of Theodore Presser—Precautions to Exclude Those Who Are Not Needy—Admission Given Only to Those Who Have Devoted Lives Exclusively to Teaching**

Philadelphia, June 26, 1914.

THERE is at present being erected in Philadelphia, at Johnston and Jefferson streets, in the attractive, historic suburb of Germantown, a home for retired music teachers. Here in spacious, comfortable, and even luxurious quarters, free from the restraint of an "institution," and providing above all else the homelike atmosphere so dear to the person well advanced in years, from seventy-five to a hundred former teachers of music may find refuge from the turmoil of life and spend in peace their declining days.

This home is the result of an inspiration which came to Theodore Presser, the Philadelphia music publisher, when a number of years ago he paid a visit to the Casa di Riposa (House of Rest) which Verdi founded for retired music teachers at Milan. The Philadelphia home, which is modeled after that in the Italian city, had its real beginning in October, 1906, in a house at 236 South Third Street. This place was occupied until July, 1911, when the home was removed to the present site in Germantown, a building at the time standing there being utilized.

The new building, which is now practically completed, provides everything that the retired musicians can desire, the house being provided with every modern convenience and comfort. There is a large concert hall, where musicales may be given, and where the residents may entertain their friends; also smaller rooms for secluded moments of musical enjoyment or practice, as well as parlors, libraries, a large dining room, infirmaries, etc.

### Entrance Requirements

In establishing a home of this kind it was necessary, of course, to make provisions which would ensure the entrance of only the really needy teachers. The association, of which Theodore Presser is the president, therefore has decreed that the applicant must have been a music teacher in the United States for

twenty-five years, and must be at least sixty-five years of age. It is also essential that each applicant shall have been incapacitated for active work in the profession. During the twenty-five years of teaching the income from lessons must have been the sole means of a livelihood, no other occupation having been followed. These restrictions cut off all but the musicians who were teachers only.

As applications for admission to the home began to come in from many states, virtually the whole nation being covered by the representatives, it soon



Architect's Drawing of Home for Retired Music Teachers Being Erected in Germantown, Philadelphia

became necessary to enlarge the facilities, also to make the qualifications even more strict, and a careful examination of the means and future prospects of each applicant was made. The board of directors realized that if a home were to be made really homelike and all traces of institutional discipline removed, the character of the inhabitants of the home should be restricted to those without the hope of future comfort and happiness.

A real difficulty was faced in the task of making those who were to reside in the home realize that they were not sacrificing personal pride or independence,

and that they were not subjects of charity. This, however, has been accomplished and the home is in every respect a "home," and not an institution. An entrance fee of \$200 is charged, with the provision that if for any cause a resident of the home must leave, the admission fee will be refunded, after a sum amounting to \$3 per week for board during the residence at the home has been deducted.

At present the home has fourteen guests, all women, and one of them, when called upon recently had this to say: "We have the best times here! We come and go around the place just as we please. Everything is done for us; we are shown every courtesy. Most of us, you know, have no people. We are, nearly all of us, alone in the world. This is our home, and we live here at our leisure all the time. In the Summer we pack our lunches and go off to Willow Grove for the afternoon, every once in a while. Loving music as we do, we sit and listen to the band and then come home as contented as can be. There are lots of pianos around, so that we can play whenever we feel like it, and our

old friends can come to see us at any time. It's no different from living in your old home." A. L. TUBBS.

### Sousa May Conduct July 4 Concerts

Park Commissioner Cabot Ward of New York has asked the Board of Estimate for an \$11,000 appropriation for music on the piers of the city. Mr. Ward announced that he hopes to have John Philip Sousa conduct the July 4 concerts in Central Park. For the July 4 exercises at City Hall it is proposed to organize a chorus of 1,000 voices under the leadership of Prof. Henry T. Fleck.

The desire of the Women's Musical Club of Winnipeg to have David and Clara Mannes give one of their sonata recitals before its members will at last be satisfied in their coming Fall tour, on November 30.

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## LOS ANGELES MUSIC IN NEW AUDITORIUM

**Manager Behymer Leases Halls  
in New Trinity Building  
for His Concerts**

LOS ANGELES, CAL., June 17.—Los Angeles is not to be without a home for its musical attractions, despite the leasing of the Temple Auditorium to a moving picture manager, which left the Behymer concerts homeless. L. E. Behymer at once set the wires to working and now announces himself as the lessee and manager of the auditorium and halls in the elaborate new Trinity Building. This insures that this building will be the home of Los Angeles music for the next two years. Probably by that time the interests which desire a music and art building in Los Angeles will have gotten together on a location and a plan of finance.

In Trinity building there are four halls, two stories arranged for the use of Trinity Church and six floors which will be run as a men's hotel. The main auditorium has a seating capacity of 2,300, with 225 more on the stage. It has a \$25,000 pipe organ. There is a smaller hall seating 800, with a gallery, and two halls seating 500 and 350, respectively. In addition there are committee and dressing rooms. The foyer and main auditorium are being finished in handsome effects.

Mr. Behymer will open his Philharmonic courses of concerts in the main auditorium with the recital by Olive Fremstad in October. He will carry on three series, two night courses and one of matinees. The Los Angeles symphony orchestra also will give its concerts in this auditorium, which, if not so well suited to a large orchestra in the matter of stage as was the Temple Auditorium, ought to give better acoustical results, as there will not be so large a proportion of empty space as there was in the one seating 3,000—for Los Angeles has not yet arrived at the point where it turns out 3,000 to hear its symphony concerts.

Mr. Behymer leaves for the East this week and will devote several weeks to making in person his arrangements with eastern managers for the coming season.

W. F. G.

Edward Kreiser recently played the last organ recital of the season at Kansas City, Mo. During the seventeen concerts he has given, 104 compositions have been played representing 72 composers.

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## FAMOUS NAMES ON ROSTER OF CONCERT ARTISTS IN LONDON

De Pachmann, Paderewski, Nikisch, Destinn and Gilly in One Week's  
Program—Mme. Backus-Behr and Other Americans Appear

London Bureau of Musical America,  
36 Maiden Lane, Strand W. C.,  
June 19, 1914.

DE PACHMANN, Paderewski, Nikisch, Destinn and Gilly are a few of the names that have appeared on London's concert programs during the last week. The first named provided a characteristic program at Queen's Hall on Saturday and had again the satisfaction of drawing a packed house. It is perhaps needless to add that the usual program of de Pachmann antics was gone through, including the "chair play," assorted specimens of facial contortions and a running fire of commentary in several languages, comprising little confidential remarks regarding the state of his health and the vicissitudes of the weather, as well as explanatory notes on the pieces he played. From the latter impromptu homilies those in the immediate vicinity of the piano gathered that the only piano music worth considering, according to de Pachmann, was that of Bach, Beethoven, Brahms, Chopin and Schumann.

An equally large audience assembled in the same hall on Monday for the visit of Paderewski, who appeared as soloist in the London Symphony Orchestra's concert, with Arthur Nikisch conducting. With all due deference to the incomparable work of Nikisch in the Mozart G Minor Symphony, Elgar's "Enigma" Variations, the symphonic poem, "Till Eulenspiegel," and the "Rienzi" Overture, it must be stated that the evening's interest centered in the soloist's own Pianoforte Concerto in A Minor, which he played with all his old-time brilliance and fascination of style. The applause was thunderous and several encores were obtained.

Destinn and Gilly in Concert

Another powerful combination was that arranged for the sixth of the series

of special Sunday concerts at Albert Hall, in which Mme. Destinn and Dinh Gilly, with the English tenor, Walter Hyde, and a young English pianist, Susanne Morvay, gave of their art in a lengthy and well chosen program.

The famous soprano's full and voluminous voice with its unusually firm and rounded head notes could scarcely have found a more satisfactory auditorium than London's largest concert hall. Mme. Destinn's singing of the "Jewel Song" from "Faust," Liszt's "Die Lorelei" and a "Trovatore" aria was greeted with shouts of approval, and numerous extra numbers had to be conceded. For Mr. Gilly there was quite as stormy an outburst of approval after the beautiful "Vision Fugitive" by Massenet. Further opportunities to display the richness and color of his voice and the charm and refinement of his style were afforded Mr. Gilly in the "Pagliacci" Prologue and a series of encores.

Mr. Hyde's diction and fine phrasing in the "Swan Song" from "Lohengrin" and songs by Brahms and Coleridge-Taylor pleased better than the qualities of his voice, while the pianist, Miss Morvay, after a somewhat uninspired interpretation of the Bach-Liszt Fugue and Fantasia in G Minor redeemed herself by some truly delightful playing in a Chopin Ballade and Valse, for which an encore was requested, and the Liszt Polonaise in E. The accompanying throughout was entrusted to that eminent pianist and coach of New York, M. Tanara, who earned the gratitude of the artists no less than the praise of the audience.

### Vocal and Piano Recitals

The strenuousness of the present season in London may often be gauged by the work of individuals other than the critics, as, for instance, in the three appearances in two days of that talented young English composer, Hamilton Harty, whose services as accompanist were required by a trio of singers,

Ursula Nettleship and Mary O'Sullivan on June 17 and on the following evening by Mme. Agnes Nicholls, who gave a particularly attractive program of German *lieder* and modern English songs, including one group composed by the accompanist himself entitled, "Six Songs of Ireland." The songs of this group are admittedly not the finest examples of the composer's style, though very studiously and tastefully written. Mr. Hamilton's musicianly feeling and insight were plainly in evidence on all three occasions and, on the first two at least, supplied a valuable and redeeming feature to otherwise mediocre programs. In the last case his intelligent work at the piano but served to complete the favorable impression made by Mme. Nicholls, who sang most artistically.

Of the pianists who have elected to appear this week there were two who chose the same hour on the same day. Katie Bacon, who made her London debut on this occasion, is a young English girl in her teens, who followed her teacher, Arthur Newstead, to America when he accepted the position of professor at the Peabody Conservatory in Baltimore. Miss Bacon's technic is adequately developed and it is to be expected that her obvious sincerity and good taste will deepen into more individual and warm-blooded powers of interpretation. She is already engaged for a tour next Autumn in the States, in association with the eminent Dutch cellist, Bart Wirtz.

The second pianist was Mme. Elly Heschelin, who, with Charles Grigorowitch, violinist, gave a recital of Russian music at Bechstein Hall before a considerable audience. Her vigorous and masterful style, no less than the volume and quality of her tone, were sufficient to mark her recital as one of the most interesting of this season's unusually rich collection.

### Débuts of Three Americans

The special matinee given by Marta Cunningham at Claridges Hotel marked the London debut of three American artists, Mme. Backus-Behr and Mr. and Mrs. Bechtel Alcock, and the occasion was attended with great success. The eminent New York pianist and coach impressed all with her splendid technic and musicianly insight, which she was able to demonstrate most convincingly in Schubert-Liszt's "Am Meer," Rubinstein's "Romanze" and a Chopin "Valse." The two singers did some splendid work in songs by Strauss, Dvorak, Sinding, MacDowell, Schumann, Beethoven and others. Other items of a vastly interesting program were the songs by Miss Cunningham herself and by Ivor Foster.

Caruso has made three appearances at Covent Garden this week, in "Aida," "Bohème" and "Butterfly," while Chaliapine has sung twice at Drury Lane. The cast for last Saturday's performance of the "Ballo in Maschera" at Covent Garden was particularly strong, as it included Mme. Destinn, Miss Zeppilli and Messrs. Martinelli, and Dinh Gilly, with Signor Polacco a most able conductor.

A recent visitor to the London office of MUSICAL AMERICA was the operatic and concert tenor, Umberto Sorrentino, who arrived this week from New York.

He remains a few days in London before proceeding to Paris, whence he will leave for Italy to begin his vacation.  
FRANCIS J. TUCKFIELD.

## LOS ANGELES CHORUSES END SEASON'S ACTIVITY

Strong Programs by Lyric, Orpheus and Ellis Clubs, Under Conductors Poulin and Dupuy

LOS ANGELES, CAL., June 23.—In the last week the three leading vocal societies of Los Angeles have given their final concerts for the season. First of these was that of the Lyric Club, taking place at the First Congregational church. This might seem a backward step, to give concerts of this caliber in a church, but Los Angeles just now is in a transition stage between two auditoriums. The Temple Auditorium has been given over to moving pictures, and only the Ellis Club, which had a contract prior to the picture lease, was able to give its concert there. Trinity Auditorium will not be complete until October.

At the Lyric Club concert the leading choruses were "Blest Pair of Sirens," words by Milton and music by Bruno Huhn; "The Fate of Princess Kiyo," by Henry Hadley, and "St. John's Eve," by Chaminade. The Huhn number was especially interesting and well sung. Director Poulin and the ninety women, garbed in white, presented the program effectively to a large audience. Julie Christin, contralto, and Helen B. Cooper, soprano, were the leading soloists, with other numbers by Mes. M. O. Groves, Carlton Stockwell and Agnes Stringfellow. The Philharmonic male quartet—Messrs. Jepson, Baling, Campbell and Adams—assisted.

In addition to several shorter numbers, the principal offering on the program of the Ellis Club program was Dudley Buck's cantata for male voices and orchestra, "The Voyage of Columbus." This was given with William Chick, Haydn Jones, E. H. Duke and Edward Kendall as soloists. Director Poulin secured from his chorus of 100 male voices and the orchestra a body of tone that was massive and well balanced. A most interesting number was "The Cherubic Hymn," Gretchaninoff, from the Russian liturgy, in which twenty-five boys' voices were added to the men's chorus, the number being conducted by Ernest Douglas, of St. Paul's Cathedral. Beschnitt's "Ossian" chorus also was effectively sung. The immense auditorium was crowded to the dome.

The same night the Orpheus Club gave its concert at the First Congregational Church. This chorus of forty-five young men, under J. P. Dupuy, presented a lighter program, in which the main numbers were the "Pilgrims Chorus," "A Song of Ancestry" by Saint-Saëns, with solo by Verner Campbell, and a series of "Frontier Scenes," characteristic settings of cowboy songs by H. W. Ruffner. The soloist of the program was Walter F. Skeele, organist of the church, in several organ numbers. The audience was of good size and was much entertained.  
W. F. G.

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"Mme. Koelling has a command of those difficult interpretative means that are concerned with qualitative variety of tone as well as with the values of diction and enunciation. Her single concession to the sensationalism was a clear, bell-like high F sharp as a climax of one of the many cadenzas in the aria from 'Lakme.' Mme. Tetrazzini's highest tone is a whole degree of the scale lower, wherefore it becomes evident that Mme. Koelling, by rights, should be a far more famous singer than she is. She has a surprising command of vocal pyrotechnics."

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—Photo by Mishkin

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HAVING heard that Mme. Nordica was most gracious to young singers in the matter of hearing them and advising them, I, a little aspiring student from the South, having come to New York City to study singing with a famous teacher, plucked up courage and wrote to the great singer a much revised note, which to my delight and astonishment was answered a few days later. Mme. Nordica's accompanist answered it, en route to Chicago, where they were going to give concerts. He said: "Mme. Nordica has requested me to say that on her return from Chicago, if you will telephone her, she will be glad to make an appointment to hear you sing."

As soon as I thought she had had time to reach home, I 'phoned her, only to be told, "Mme. Nordica is engaged now and will you please call her again at the end of the week?" At the end of this very long week I 'phoned and was again informed that Mme. Nordica was engaged and that I had better call up the next week. So the following week, I tried once more to see what my fate would be. I fully expected to hear that the famous singer was engaged and I was not disappointed in this. I was getting discouraged and it seemed to me that my note was answered just to tantalize me.

So I conferred with a musician whom I knew at a leading music house, and he told me not to be discouraged, but to go in person to her home and never to 'phone

again. In a few days I dressed my very prettiest and hid myself to the home of the diva in the old, fashionable downtown section of New York. I went alone and was met at the door by a polite Japanese servant who took my card with a "Yees, she is in." As he hurried up the stairs, I was left to digest the fact



Judith St. Clair

that the singer was really not "engaged." How my poor heart did beat and tremble with the thought that in a few moments I would really be in her superb presence!

After a long wait, the polite Japanese returned and said with a smile, "Mme. Nordica, she says she is very sorry to tell you, but to-day it is impossible, but she says, if you will come back here some time next week she will be ever so glad to hear you sing!" His beaming smile and slightly encouraging words filled my heart with sunshine, so I tripped merrily down the steps, determining to be at her house bright and early the next week.

### Coaching the Aspirant

I had intended to sing "With Verdure Clad," from "The Creation," on which aria I had been drilled by my teacher, but my accompanist, a girl friend, begged me to sing the "Jewel Song," from "Faust." To her entreaties were added those of all the girl students in the Students' Club where I was boarding, who set up a loud clamor, insisting that it was my star song. I had never had any lessons on it, having taught it to myself, but in the estimation of the girls my interpretation of it was that of a Patti!

A few days after there was the policemen's parade and my friends insisted on my going to watch the parade. It poured in torrents and I was drenched, and like a goose stayed to see it out, but I should have had more sense than to listen to their insistence when so much was at stake. In a few hours my throat was quite sore and my voice was hoarse and husky, but I made up my mind that I must not postpone the hearing, when it rested with me and Mme. Nordica might sail for Europe, as she was so soon scheduled to sing in Australia. So wait-

ing no longer, my accompanist and I fared forth, armed with the "Jewel Song" and unbounding enthusiasm.

A maid met us at the door and told us very decidedly: "Madame is not in and madame will not be in before dinner, and you had better come some other time, please." But I was going to wait for madame, and so I informed her. The Japanese was standing near so I asked him if he thought there was any chance of Mme. Nordica returning before dinner. He replied, "Yees, I fink so; she has been invited out to lunch and it is about time for her coming back. Will you please just come and wait in here?"

### Nordica's Drawing Room

He ushered us into an exquisitely beautiful drawing room done in white and gold. The piano was golden and with a tone which proved to be golden like the voice of its owner. All the furnishings were so beautiful, just as artistic as you would expect the diva to possess. My friend and I were a little dazzled by the realization of whose house we were in, and so we found a sofa and huddled together on it. The room was the room of an artist as well as a queen of song. There were many beautifully bound books, scores of music, done in a lovely shade of green with letterings of gold. These were scattered on the grand piano and were everywhere in charming and artistic disorder. We were enchanted with everything.

As the minutes rolled away, my friend whispered, "Suppose we don't sit together, because if we do it will look as if we are just scared to death!" So she left the grand sofa to me, while she took one of the handsome gold chairs, sitting upon it quite prim and in great state. At this juncture we heard the bell ring and then voices in the hall. We looked at each other quickly, saying, "There she is," but it was only some children, and soon we heard their sweet voices as they ran up the staircase. Not long after this a cab drove up to the door and the bell rang again. Almost instantly Mme. Nordica herself opened the drawing room door and came forward smiling most graciously, with outstretched hand.

I arose excitedly and before introducing my accompanist said, "I do not wish to be a genuine nuisance, but still I do hope you will hear me." She answered, "Yes, indeed, I will hear you," and she sat right down then and there. It was so late we had both supposed that she would set another time, so I said, "Are you really going to hear me now?" She smiled and said, "Yes, indeed, you have to catch me when you can." She then asked me what I had brought to sing and when I produced the "Jewel Song" such a humorous smile crept into her eyes, as much as to say, "Oh, dear, will the girls always bring my masterpieces to sing for me?" Telling her of my recent imprudence of the day before and how sore was my throat, I asked her to make allowances and she said, "Yes," adding with a smile, "for everything."

She had repeated herself by this time in the far corner of the room and my accompanist going to the piano we began without further delay. I had sung but a few measures, when the door was opened by a business-like man who stood looking in and listening. Mme. Nordica motioned to him to come in and sit down and he noiselessly dropped into a low chair by her side. I continued singing and was not at all frightened as I had expected to be, but I was greatly helped by the encouraging looks of Mme. Nordica and her friend. My voice showed the hoarseness except on the high notes and on those my heart was gladdened by

their turning toward each other with looks of pleased surprise.

### Prima Donna's Advice

Madame kept nodding her head at me and when I finished they both came forward smiling, but said no word of praise. She said, "Well, you have a sore throat and you are very naughty to have used your voice. Don't you know any better than that?" She shook her finger playfully at me, and went on, "But I want you any morning, after you get completely over this sore throat, to 'phone me and I shall be glad to hear you again." Her friend, who was her accompanist, said, "Yes, indeed, do so; when you are at your best."

Feeling that she had not heard me sing as yet, I asked her, "Will you really take this trouble for me again?" To which they both replied, "Certainly, gladly, at any time you feel like it, after recovering from your hoarseness." Mme. Nordica then enquired how long I had been studying with this teacher, and with a merry twinkle in her eye, said, "And have you studied the 'Jewel Song' with him?" I had to confess that I had learned it all by myself, whereupon they both laughed and said simultaneously, "Well, then you take it to him without delay." This made my accompanist and me laugh, too. The whole interview was so cordial and she so very kind that I did not mind her criticism.

Mme. Nordica then turned to my accompanist and complimented her on her good accompanying, telling her that she knew it was not an easy accompaniment to play. This compliment made my little friend expand her chest with pride and delight. Mme. Nordica then took her departure after telling me once more to come to her again. As she mounted the stairway she called back, "Good-bye, child," with that wonderfully caressing quality of her voice, which comes out so entrancingly in her singing.

### Practical Suggestions

Her accompanist then detained me a moment at the door to say, "If you will allow me to make a few suggestions, let me tell you that your phrasing is rather incorrect, and your French was wrong in several places." He then went on to explain at great length, going through about half the song. He then repeated, "Remember now, we will be very glad to hear you a second time as soon as you recover from your sore throat. You had better take care of that voice. And I wish to praise your accompanying, Miss —." This praise added to that of Mme. Nordica made the little pianist walk on air all the way home. As we slowly came back to this prosy earth again all we could find to say was that one thing is true (and we had proved it) that all truly great people have simple manners and are approachable and that Mme. Nordica was the embodiment of kindness and graciousness.

JUDITH ST. CLAIR.

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## MAKES A PUBLIC PROTEST AGAINST "THE MIRACLE"

Sensation at a Berlin Performance Created by Man with Religious Scruples—Richard Strauss Wears His Fifty Years Lightly—Bach Festival at Leipsic—A Noteworthy Performance of "Rheingold" at the Royal Opera

European Bureau of Musical America,  
30, Neue Winterfeldtstrasse,  
Berlin, June 12, 1914.

A SENSATIONAL demonstration occurred at Monday night's performance of Reinhardt's and Vollmoeller's "Miracle" in Circus Busch. During the cessation of the music and after the performance had progressed for about an hour, a man in one of the boxes arose and delivered the following impromptu address:

"Let me beg your attention for a moment. As a Catholic I herewith protest against this public defamation of a Christian confession. I deeply deplore the fact that we in Germany are compelled to submit to such a public profanation of our most sacred sentiments and that Christians are too half-hearted and cowardly to protest against such a spectacle."

The man who spoke was Dr. Arthur Dinter, managing director of the German Association of Playwrights.

After having concluded his speech he left the auditorium amid a dead silence and voluntarily offered himself to the police for having created a public disturbance.

Dr. Dinter denies having made any statement derogatory to Jews. He declares that in the course of the performance he became so agitated that he was compelled to give vent to his feelings in the above mentioned fashion.

The management of the Deutsches Theater, on the other hand, claims that in the course of his address Dr. Dinter employed the expression: "We don't have to submit to such behavior from Jews."

The Association of German Playwrights has taken the following stand in a recent special meeting of the board of directors: "Resolved that the association considers the denunciation from Dr. Dinter—with all due respect for his feelings—as being incompatible with the interests of the association."

Dr. Dinter has expressed his intention of resigning from his present position in the association.

### Strauss's Birthday

Yesterday most of the papers devoted a column or two to the fiftieth anniversary of the birth of Dr. Richard Strauss. As most of our readers know, Strauss was born in Munich on June 11, 1864, the son of a Bavarian chamber musician, who played the horn. It seems that the first man who became cognizant of Strauss's talent was Hans von Bülow, who first performed his early works, the Symphony in F Minor and a Serenade for thirteen wind instruments. In 1885 von Bülow took Strauss to Meiningen as court director and a year later he was called to the Royal Opera in Munich as third conductor.

No one seeing Dr. Strauss to-day would ever take him to be a man of fifty years. A juvenile buoyancy and apparent lack of all care or worry seem to characterize Germany's greatest composer of the day. This bright-eyed, active and impulsive man, generally wearing a very healthy tan as the result of his many outdoor

pursuits, bears very little resemblance to the Strauss who many years ago was given up by the doctors and in pure desperation sent to Egypt probably, as it was thought, to die. It was there that the slowly convalescing patient wrote "Tod und Verklärung."

It is meant in the light of a compliment when we say that Strauss has completely dispelled the myth that an artist cannot also be a good business man. A better, a more wide-awake and far-sighted business man than Dr. Richard Strauss could not be found anywhere.

The composer has now come out with a declaration relative to his choice of Hugo von Hoffmannsthal as librettist. According to Strauss, both composer and librettist have become so closely related in their work that one without the other would be less effective.

### Weingartner Opera for Brussels

Weingartner's opera, "Cain und Abel," which recently had its première at the Court Opera in Darmstadt, is to be translated into French and produced at the Opéra de la Monnaie in Brussels next season.

The Berlin Royal Library mourns the loss of the able head of the musical department, Prof. Albert Hopfermann, who had charge of the Royal Musical Library for thirty-five years.

The principal artists assisting at the Bach Festival in Leipsic, which began June 4 and continued to June 6, were the sopranos, Anna Stronck-Kappel and Gertrud Foerstel; the tenor, Dr. Roemer; the bass, Johannes Messchaert, and the bass-baritone, Dr. W. Rosenthal. A new violinist who attracted considerable attention was Adolf Busch, and the organist, Quentin Morvaren, a comparatively young man, made a profound impression with the Sonata in C. Also worthy of mention was the exquisite ensemble of Professor Pembaur, pianist; E. Wollgandt, violinist, and M. Schwedler, flautist. Max Reger, as pianist, and J. Clengel, cellist, naturally proved a distinct feature. Professor Straube gave an inimitable performance of "Heracles" ("Dramma per musica") and the Mass in B Minor.

### "Rheingold" at Royal Opera

The festival at the Royal Opera has progressed to the "Ring." On Tuesday the writer heard the "Rheingold" and the staging, mise-en scène and general finish of the performance could not have been surpassed. Nothing could have been more impressive than the quick and clever changes from the underworld, from the Rhine depths to the lofty regions of Walhalla. The orchestra, under the reliable guidance of Kapellmeister Blech, revealed abounding tonal beauty and delicate and characteristic color effects.

The guest of the evening, Herr Weidemann, from the Vienna Royal Opera, as *Wotan*, disclosed a voice of ravishing beauty, and he also deserves credit for his admirable enunciation. Notwithstanding all this, he fails to thrill the hearer, for his work has the fault of monotony. It were carrying owls to Athens to emphasize the splendid work of three such exceptional artists as Frau Hafgren-Waag (*Frieda*), Margarete Arndt-Ober (*Erda*) and Fräulein Dux (*Woglinde*). And it is just as obvious that Paul Knüpfer was again a central figure as *Fasolt*. Walter Kirchhoff, as *Loge*, was highly satisfactory in many respects. Bachmann, as *Donner*, was not satisfactory.

The performance was well attended, notwithstanding the raised prices.

On Thursday of last week Mrs. Mackenzie-Wood, the voice teacher of Berlin, gave a musicale to introduce her pupil, Louise Anderson, a young Canadian singer, who presented a program

devoted to Puccini, Schumann, Brahms, Schubert, Strauss, Laurischkus, Dvorak, Leoncavallo, and the old English song, "Drink to me only."

Edgar Stillman-Kelley, whose symphony and quartet were recently performed for the first time with splendid success, gave a reception at his home on Kurfürstendamm, at which the guests were Mr. and Mrs. George Hamlin, Mr. and Mrs. Arthur Fickenscher, Mr. and

Mrs. Gerst (Augusta Cottlow), Mrs. Cottlow, Mr. and Mrs. Louis Persinger, Eleanor Spencer, Mrs. Maczek, Emily Gresser, Mrs. Anna B. McElwee, Sam Franko, Arthur van Eweyk, Dr. Paul Ertel and Ralph Leopold. Mrs. Maczek, formerly of the Metropolitan opera, and the possessor of a rich mezzo-soprano, sang Brahms's "Schöne Magdalena" and a Schubert song. Two songs by Professor Stillman-Kelley, "My Silent Song" and "Love's Gillet," op. 6, were sung by Mrs. Fickenscher with admirable taste and fluency.

Stillman-Kelley's symphony is to be performed in various German cities during the coming season, among them Dresden, Hamburg and Leipsic.

O. P. JACOB.

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Bureau of Musical America,  
Paris, 17, Avenue Niel,  
June 16, 1914.

ARTHUR NIKISCH made his only Paris appearance of the season on Thursday at the Théâtre des Champs-Élysées, where Henry Russell had engaged him to conduct the final complete performance of "Tristan und Isolde." There were several changes in the cast, Margarete Matzenauer replacing Mme. van der Osten as *Isolde*, and Herr Urlus appearing instead of Herr Cornelius as *Tristan*, but it was evident that the chief concern of the vast audience was Herr Nikisch.

The great conductor was accorded a tremendous ovation when he mounted to his desk to conduct the prelude, and he was called on the stage at the close and after each of the acts.

The orchestra, which during the last few weeks has shown signs of fatigue, seemed to take on fresh vigor under the baton of Herr Nikisch.

The singing of Mme. Matzenauer made a great impression, especially in the love duet. Urlus is undoubtedly one of the finest *Tristans* that has ever sung in Paris. He underwent the strain of the rôle in splendid fashion, and kept his tone to the last. Herr Nikisch was evidently highly delighted with the tenor's performance, for at the close, when the artists responded to the applause, he shook Urlus's hand heartily.

Mme. Julia Claussen found some strikingly impressive attitudes as *Brangäne*, and was vocally highly effective in the Watch Tower music. The other rôles, as in the previous representations, were miserably filled, so that, despite the excellence of the individual interpretations above mentioned, the ensemble was far from satisfying.

### Felice Lyne as "Rosina"

Saturday evening saw the first performance of "Il Barbiere di Siviglia," with a strikingly attractive cast, Felice Lyne appearing as *Rosina*, John McCormack as *Almaviva*, Pasquale Amato as *Figaro*, Vanni Marcoux as *Don Basilio* and Luigi Tavecchia as *Bartolo*.

There was a packed house and Miss Lyne had every reason to congratulate herself upon the success of her Paris début. She gained the sympathies of the audience the moment she appeared on the stage, and her voice, as clear as a bell, had the same lusciousness in all notes. In the singing lesson she interpolated the "Shadow Song" from "Dinorah" with so much success that the audience insisted on her repeating the second half. Even then the applause did not abate. Miss Lyne resolutely re-

sumed the "business" of the opera, but Signor Tavecchia took the young American prima donna courteously by the hand and again led her to the footlights, right in front of the prompter's box. Upon this the enthusiasm of the listeners was redoubled. Again Miss Lyne attempted to resume the opera, but when *Almaviva* (Mr. McCormack) began the next phrase with the words "Bravo Signorina" the applause broke out anew.

Amato was in his very best form and voice, jumped all over the stage like a cat on hot bricks and generally gave us the ideal *Figaro*. At the close of each act the audience shouted the famous baritone's name as he appeared before the curtain and gaily indulged in a little "comic relief." Mr. McCormack's voice carried wonderfully well and he looked extremely handsome.

### Marcoux's Improved Singing

Vanni Marcoux's *Basilio* is not histrionically one of his best efforts. He failed to make the part sufficiently comical, but vocally his performance was superb. Mr. Marcoux's voice seems to improve with every fresh appearance, and on Saturday evening he seemed chiefly concerned with making this fact conspicuously evident.

That admirable comedian, Signor Tavecchia gave an excellent character study of *Bartolo* and he and Amato kept the audience amused all the time they were on the stage. Roberto Moranzoni conducted.

### Closing of the Season

As you will already know when this reaches you, the Boston season will terminate on Friday, a week earlier than was anticipated. This is a pity, because there should have been good bookings during the Grande Semaine, which is next week, when all fashionable Parisians are supposed to be in town. The Boston company season might easily have been started a week later; there were very few people in town when it opened and the bookings then were the smallest experienced. C. PHILLIPS VIERKE.

### ANDERSON ARTIST CONCERTS

#### Choral and Recital Engagements for Next Season

Walter Anderson announces the engagement of several of his artists for important concert and festival appearances. Of the two Fall festivals, Maine and Worcester, Christine Schutz, contralto, has been engaged for the former and William Pagdin, tenor, for the latter. Mr. Pagdin will sing in the Bruckner "Te Deum" and will also appear with the Boston Handel & Haydn Society in the "Creation."

Other engagements include a Kansas tour for Andrea Sarto, baritone; a Western tour for Marie Kaiser, soprano, and engagements for Emma Nagel, soprano, in New Brunswick, N. J., and Louise Van Ogle, who gives talks on opera, in Delaware, O.

Orville Harrold, the Century Opera tenor, was announced for the rôle of the Duke in "Rigoletto" in a performance at Far Rockaway, L. I., July 3, given by the Imperial Italian Grand Opera Company. "Il Trovatore" was announced for performance by the company on the following evening. The casts included, besides Mr. Harrold, Alice Kraft Baroni, coloratura soprano, formerly of the Boston Opera Company, *Gilda*; Rosemarie Camp-

bell, mezzo-soprano, of the San Carlo Opera Company, *Azucena*; Angelo Antola, baritone, also of the San Carlo company, *Rigoletto*; Signor DeBiasi, of the Montreal Opera Company, *Monterone*. Signor Castillo, late of La Scala, Milan, conducted both performances. The orchestra and chorus were selected from the Metropolitan Opera House. Deborah Byrne had personal charge of both productions.

### BOSTON GIRL SINGS "VOLKSLEIDER" IN PEASANT COSTUME



Lydia Schrader, Young Mezzo-Soprano, of Boston

BOSTON, June 15.—A novel program feature is that of Lydia Schrader, a young mezzo-soprano of Boston, who, besides being a successful oratorio singer, is a charming recitalist. She is presenting, aside from her concert repertory, an unique program of German *volkslieder* in German peasant costume, interpreting the various songs with appropriate dramatic action. She also presents scenes such as the "Expectancy" scene from "Der Freischütz" and the jewel scene from "Faust," in which she is artistic, both vocally and histrionically.

Miss Schrader is another of the American-taught singers, being an artist-pupil of Theodore A. Schroeder, the Boston voice master and coach.

The young singer has several engagements booked for the coming season. W. H. L.

### Arthur P. Schmidt on European Trip

Arthur P. Schmidt, head of the widely known music publishing firm of that name, sailed on Saturday of last week aboard the *Prinz Friedrich Wilhelm* for Europe. Mr. Schmidt will remain abroad during the Summer months. He was accompanied by E. A. Günther, manager of the New York branch of his firm.

The twenty-fifth anniversary of the Venth Conservatory of Music, Brooklyn, was observed by a recital of the pupils on June 24, when a number of talented young violinists and pianists were heard. Diplomas were given to Lillie Wilson and Florence Maltby, graduates of the piano department. Many pupils contributed to the program, of which Lydia K. Venth, principal, had charge.

## HOW PARIS SUCCESS AIDS BOSTON OPERA

"Transcript" Editorial Expresses Belief Mr. Russell Will Return a Stronger Man

With reference to the effect which Henry Russell's recent season of "Boston opera in Paris" will have upon opera in Boston itself, the *Transcript* of that city says editorially:

"Mr. Russell himself will come back to Boston strengthened in public favor and tenure of office because of his management of the Paris venture, and still more because of a strange local satisfaction over 'showing Europe what Boston can do' and receiving the stamp of Parisian approval. The season abroad will react immensely to the Opera House's advantage by reason of that curious deference to foreign taste which induces us to wear 'Paris made' hats and carry 'imported' handbags.

"In the field of music, Continental domination is particularly strong. Perhaps the reason lies in the small class of cultivated and relatively aristocratic people to whom music appeals. They are in closer touch with Europe through reading, intercourse, travel and—most important—natural inclination inherited from forebears who turned instinctively to the motherlands. In the theater, with its broader appeal and vastly more 'popular' audience, nothing of the kind holds true. Indeed conditions are often the opposite. The foreign label on a play is no talisman. It may be a hindrance. The balconies and much of the parquet judge pretty pragmatically. There is much value, of course, in artistic tradition; and opera house and concert room gain by it. But the actively creative, the self-expressive side, is not to be overlooked. A nation should make its own art, in its own image."

### Mme. Noria Sings in Salons of Parisian Notables

PARIS, June 16.—Mme. Jane Noria, the American prima donna, is preparing to go to her "island home" in Brittany after an interesting series of appearances in Paris salons, including those of the Comtesse de Janssens and the Count de Toulza. On Saturday Mme. Noria sang a charming program with much success in the salon of the Count and Countess de Pomairols, where the *corps diplomatique* and many Parisian notables were present.

Among the new cities on the next season's schedule of David and Clara Mannes is Birmingham, Ala., where they are booked by the Music Study Club. Mr. and Mrs. Mannes will give their sonata recitals at the Woman's College, Rockford, Ill.; at the Ohio Wesleyan University, Delaware, O.; St. Mary's College, Faribault, Minn., and Groton School, Groton, Mass.

Percy Mackaye, the poet and author of numerous plays and pageants, was made a Master of Arts at the Dartmouth College commencement on June 24.

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## NEW MUSIC—VOCAL AND INSTRUMENTAL

THAT a composer who can achieve success in one field may be totally unfitted for another is revealed once more in the case of the British composer and organist, T. Tertius Noble. Mr. Noble, who a year or more ago came from York Minster to take the post of organist at St. Thomas's Church, New York, has for several years been recognized as one of the brightest lights among contemporary composers of anthems and services for the Anglican church. His ecclesiastical efforts have frequently reached a very high plane, and his cantata, "Gloria Domini," is an excellent work.

But as a composer of solo songs he is unsuccessful. Five of them, "Death the Revealer," "Love Embalmed in Tears," "Waiting for the May," "My Love" and "A Birthday Song" are issued by the Schirmer press. It is unpleasant to record that they fail both in melodic and harmonic interest, being neither art-songs nor the "kind of songs that singers sing," to quote a well-known critic who once dubbed a set of new songs thus.

OF interest to 'cellists, amateur and professional, will be the Boston Music Company's first volume of "Alwin Schroeder's Solo Concert Répertoire." This series is to contain thirty-six original compositions and arrangements collected, revised and edited by the veteran 'cellist, formerly of the Boston Symphony Orchestra.

Mr. Schroeder has the experience and ability to compile such a work. In the present volume are twelve pieces—a Bach Prelude, Bruch's "Kol Nidrei," a Fauré Lamento, a Glinka Nocturne, a Handel

\*"Death the Revealer," "Love Embalmed in Tears," "Waiting for the May," "My Love," "A Birthday Song." Five Songs for a High Voice With Piano Accompaniment. By T. Tertius Noble. Published by G. Schirmer, New York and London. Price 50 cents each.

### ALEXANDER RUSSELL'S

#### "Sunset" and "The Sacred Fire"

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### LEO SLEZAK

THE GREAT  
DRAMATIC TENOR

"Slezak's recital was a sensational success."—Glenn Dillard Gunn in the Chicago Tribune, Jan. 26, 1914.

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Sarabande, a "Liebeslied," by Hill; Iver Holter's Bagatelle, a transcription of Moussorgsky's "Une Larme," under the title "Chanson Russe"; Popper's brilliant Spanish dance, "Vito"; a Reinecke Gavotte, Schubert's familiar "Moment Musical" and a Hans Sitt Serenade.

It would be interesting to know who has made the transcriptions of the Bach and Moussorgsky pieces, as the printed page fails to reveal it. The publishers would be wise, in issuing a transcription like the Bach composition, to indicate what it was in its original form. This prelude happens to be the one in E Flat Minor from the "Well Tempered Clavichord," and has been transposed to D minor to make it more effective for the violoncello.

On the whole, it is an admirable volume and should become popular.

WILLIAM STICKLES has written one of the best bass songs of recent years in his "A Sea Song," issued by the Oliver Ditson Company.

Mr. Stickles has dealt with his poem in a direct manner, has created a brisk and healthy atmosphere and has avoided all the unnecessary complexities which by modern musical knowledge might have crept into the song. Excellent musicianship, imagination and the ability to say something in a convincing manner are evidenced in this song. The voice part is extremely effective—Mr. Stickles is a vocal teacher who knows how to write for the voice—and the accompaniment is well managed.

Such a song as this should have a notable success. Worthy songs for bass voice are rare; in fact the majority of songs for the low male voice are hackneyed things like Flégier's "The Horn," and music of that stripe that has neither distinction nor, in fact, *raison d'être*. Mr. Stickles's song has musical value and its straightforward style should win it favor whenever it is sung. It is dedicated to Gilbert Wilson, an American bass, who has done good work in concert and also as a member of the Century Opera Company.

BOOSEY & CO. have recently issued Amy Woodforde-Finden's "Four Indian Love Lyrics," in piano solo form. It will be remembered that this cycle by the prolific English song composer was immensely popular some twelve years ago when it was first published.

The demand for these songs in the form of piano pieces has doubtless been sufficient to justify their publication. The title page reveals the fact that the composer herself has made the transcriptions. As to the music there is little new to be said. The songs have had their day, and whatever exotic charm they exerted a decade ago seems hardly to exist now. For, in the meantime, we

†"Alwin Schroeder's SOLO CONCERT RÉPERTOIRE." Twelve Compositions for Violoncello with Piano Accompaniment. Collected, Revised and Edited by Alwin Schroeder. Book I. Published by the Boston Music Company, Boston, Mass. Price \$1.00 net.

†"A Sea Song." Song for a Bass Voice with Piano Accompaniment. By William Stickles. Published by the Oliver Ditson Company, Boston, Mass. Price 50 cents.

†"Four Indian Love Lyrics." For Piano Solo. By Amy Woodforde-Finden. Published by Boosey & Co., New York. Price \$1.00.



### HORATIO CONNELL

Bass-Baritone

"Mr. Connell's voice is sympathetic and beautiful, a baritone, but with something of the basso quality. His interpretations are sincere and musical, his diction well finished and clear; and it was evident that his audience derived a real pleasure from his singing."—RICHARD ALDRICH, in the NEW YORK TIMES, Nov. 20, 1913.

Management Haensel & Jones, Aeolian Hall, New York

have gone very far in the realm of Oriental music in which Mrs. Woodforde-Finden's essays are agreeable attempts. The best of the four songs, "Less Than the Dust," is not without a certain distinction. The "Kashmiri Song" has lyrical charm, but it is too deeply imbued with the ballad flavor to be taken too seriously. For amateurs the volume in its present form will be of interest.

PROVING again that it is possible to write good music for teaching use, Franz C. Bornschein has put forward a set of "Sunset Fancies," subtitled "Four Elementary Compositions for Cello Solo with Piano Accompaniment."

These pieces are "At the Lily Pond," *Allegretto con moto*, G Major, six-eight time; "Sweet Content," *Andante cantabile e con sentimento*, F Major, four-four time; "Summer Longings," *Tranquillo*, C Major, common time; "The Mirthful Shepherd" ("Danse Rustique"), *Allegretto grazioso*, F Major, Alla breve.

To be sure, Mr. Bornschein has had to work within limits in these compositions. Yet he has made the pieces interesting for both the solo part and the piano accompaniment. And the cello is not an easy instrument to write teaching music for. Mr. Bornschein shows superior musicianship and his pieces ought to find a large public.

The solo parts are not difficult. The four pieces are also published for violin with piano accompaniment.

FOR the violin the Oliver Ditson Company continues to make noteworthy additions to its catalog. Franz C. Bornschein, the Baltimore composer, has edited, in exemplary manner, Sarasate's Spanish dance, "Playera," Boisdoffe's "By the Brook" ("Au bord d'un ruis-

\*"Sunset Fancies," "At the Lily Pond," "Sweet Content," "Summer Longings," "The Mirthful Shepherd." Four Elementary Compositions for the Violoncello with Piano Accompaniment. By Franz C. Bornschein. Published by Carl Fischer, New York. Prices 50 cents each the first three, 75 cents the last.

†NEW COMPOSITIONS FOR THE VIOLIN WITH PIANO ACCOMPANIMENT. Published by the Oliver Ditson Company, Boston, Mass.

seau") and Järnefelt's Berceuse in E Minor, three attractive pieces equally useful for concert work and teaching.

The Wilhelmj transcription of Wagner's "Album Leaf" has been well edited by Karl Rissland, the Boston violinist, who is also responsible for a highly creditable transcription of the Intermezzo from Bizet's "L'Arlesienne Suite, No. 2."

A. W. K.

EUGÈNE JANOWSKI is represented in recent Ricordi issues by two salon pieces, "Djorah" and "Pink Rose," dedicated respectively "To My Mother" and "To My Father."

Mr. Janowski has written pleasing music, simple harmonically and melodious throughout.

"Djorah," in A Major, is built on several contrasting themes, of which the second in F appears to be the most interesting. Later on the modulatory channel is rather awkwardly constructed, but the piece as a whole is well balanced and has several pleasant harmonic touches. "Pink Rose" is simpler. The first idea in F Major—steps diatonically from tonic to dominant and is intoned by the left hand against syncopic mediant and dominant in the right. A pretty *animato* section is woven into the main idea and heard again before the peaceful close.

"Autrefois" ("A Retrospect") is a fantasie-like work for the piano by Edgar Barratt. The use of English for designating *tempi* and expression marks is only one of the ways in which Mr. Barratt expresses his admiration for Edward MacDowell. Difficult chord stretches abound and, in his striving after harmonic effects, the composer has penned many dissonances. The unnecessary and frequent use of consecutive octaves weakens the harmony considerably, nor does one find a redeeming melodic line of beauty in any of the half-dozen or more pages. Moments of felicitous chord groupings are discernible, but they are such as might almost inevitably be stumbled upon in the course of notating a freely constructed composition. The work is difficult of execution.

B. R.

†"Djorah," "Pink Rose." Two Romances for Piano. By Eugène Janowski. "Autrefois" (A Retrospect). For the Piano. By Edgar Barratt. Published by G. Ricordi & Co., New York. Elkin & Co., Ltd., London. Price 60 cents each net.



Mlle.

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## WORKING TO SAVE ST. PAUL ORCHESTRA

### \$20,000 Increase in Guarantee Fund Needed to Assure Future of Organization

ST. PAUL, June 27.—A determined effort is being made to increase the usual \$40,000 guarantee fund for the support of the St. Paul Symphony Orchestra to \$60,000, and to this end there has been enlisted the aid of the St. Paul Association of Commerce and Commercial Club. A committee drawn from these two bodies has essayed to raise the additional \$20,000.

The persistent rumor that St. Paul is in danger of losing its orchestra finds official utterance in a circular letter bearing the following heading:

"THE ST. PAUL SYMPHONY ORCHESTRA,

"The City's Greatest Musical Asset.

"SHALL IT BE DISBANDED?"

The facts of the situation are set forth in the circular as follows:

"The board of directors of the Symphony Orchestra Association feels that the guarantee fund has heretofore been subscribed to by too few, and if the orchestra is to be continued the burden of its maintenance must be shared by a much larger number. Practically all those who have been upon the guarantee fund for several years have renewed their subscriptions, but there is \$20,000 each year still to be provided for, and upon the outcome of a campaign to raise this amount will depend the fate of the orchestra.

"A committee representing the Association of Commerce and the Commercial Club has volunteered to raise this amount, either by securing subscriptions to the guarantee fund or by the sale of patron subscribers' tickets.

"It would be unfortunate for the city to allow the orchestra to disband at this time, when it has become so great a part of the musical life of St. Paul.

"The committee takes this means of putting the fate of the orchestra squarely up to the people. Unless everyone is willing to do his or her share it is not to be expected that the orchestra can be continued. The orchestra management must make contracts with the men for the ensuing year immediately. Subscriptions to the guarantee fund should range from \$50 upwards."

The communication is signed by Joseph F. Mayer, chairman of the special committee of which the following named constitute the membership: H. A. Blodgett, Merritt J. Osborn, J. Clair Stone, Max Toltz. F. L. C. B.

### Swedish Singers Please the Kaiser

BERLIN, June 15.—The Swedish singers, a male chorus, sang for the Kaiser and Kaiserin in the Neuen Palais on Thursday. The program opened with "Die Wacht am Rhein," especially rehearsed for this occasion. A tenor solo by Dr. Huebinette with choral accompaniment; "Irmelin Rose," by Peterson-Berger; Palmgren's "Sjöfaranden vid milan" and the Swedish folksong, "Hors oss Svea," were apparently much to the liking of their majesties. The Kaiser declared to Conductor Hultquist that he had seldom heard so well trained a chorus. O. P. J.

### Wisconsin Choirs in Söngerfest

WATERLOO, WIS., June 16.—More than 400 mixed voices were blended in sacred song at the annual söngerfest of the Southern Wisconsin Association of Choirs of the Evangelical Lutheran Church at Waterloo, Wis., on Sunday, June 14. Sixteen choirs participated and

were assisted by the Northwestern College Band of Watertown, Wis. The attendance was the largest ever attracted by the annual festivals of the association. M. N. S.

### LONDON HAILS "PELLEAS"

Ideal Presentation under Direction of  
Giorgio Polacco

[By Cable to MUSICAL AMERICA]

LONDON, June 28.—"Pelléas et Mélisande" was produced on Wednesday evening at Covent Garden. Louise Edvina, Hector Dufranne and Moquenot were ideal interpreters and with Giorgio Polacco's masterful conducting the Debussy work scored a triumph. Friday night witnessed the revival of "Méphisto-



Conductor Giorgio Polacco, "in Action"

phelé," with Adamo Didur in the leading rôle. Under the baton of Mr. Polacco this presentation was a wonderful success. Several royal personages attended the performance throughout, including Queen Alexandra, the Czarina of Russia, Queen Amelia, Queen Augusta, King George V and the former King Manuel of Portugal.

LONDON, June 17.—Quite the busiest man in London has been Maestro Polacco during the Covent Garden season. Up to the present date he has conducted twenty-three out of twenty-five performances. The works over which his inspiring direction has been exercised are "Aida," "Tosca," "Bohème," "Butterfly," "Samson," "Rigoletto," "Ballo in Maschera," "Louise," and "Otello." Besides, he has had rehearsals of "Pelléas," "Méphistophélé," "Don Giovanni" and "Falstaff." By his musicianly guidance of such an exacting and diversified opera schedule Signor Polacco has strengthened the firm hold which he gained upon the esteem of London operagoers in the previous Covent Garden season.

Fifty-five of the inmates of the women's prison at Sherborn, Mass., gave a creditable performance of "The Pirates of Penzance" on June 20.

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### HAROLD HENRY'S PUPILS DISTINGUISH THEMSELVES

Chicago Pianist Gives Last Recital of  
Season for His Artist Class of  
Talented Young Women

CHICAGO, June 27.—Harold Henry gave the last recital for this season by members of his artist class on Tuesday evening, in the rooms of the Caxton Club. Despite the intense heat of the evening the young women who took part in the program acquitted themselves with distinction.

The recital was opened by Clara Rubey, who played the first movement of the B Flat Minor Concert of Tchaikowsky in impressive style. She was followed by Lenore Wood in MacDowell's "To the Sea" and "Intermezzo" and Moszkowski's "Caprice Espagnol." She played brilliantly and showed a decided growth, musically and technically, since she played earlier in the season.

Ellen Ekholm, the youngest member of Mr. Henry's class, gave a delightful reading of Cyril Scott's "Danse Nègre," demonstrating that besides fleet and well trained fingers she possesses a good head and steady nerves. Loula Schneidt's playing of the first movement of Rubinstein's D Minor Concerto displayed beauty of tone, power and musical feeling. Anne Neill showed a nice understanding of the Debussy idiom in her playing of his nebulous "Fog" and humorous "Homage to Mr. Pickwick."

Mrs. C. E. Buckley, an artist whose worth is receiving constantly more recognition by the givers of concerts in and near Chicago, gave a performance of

Moszkowski's Sarabande, and the Fantasy Impromptu of Chopin that had poise, loveliness of tone and beauty of finish. Bess Bennett, of Grand Rapids, made a splendid impression by her playing of "Jeu d'eaux," by Ravel, and the C Major Rhapsodie by Dohnanyi, and Mrs. Lorrman, who because of the number of years that she has been working with Mr. Henry and her marked gifts is able to exemplify his methods and ideals in teaching, brought the program to a close with a rousing performance of Liszt's E Flat Concerto. The large audience was enthusiastic.

### VOCAL UNION IN "CREATION"

Middle Dutch Church Chorus Aided by  
Excellent Soloists

The Middle Dutch Church Vocal Union, a mixed chorus of which Louis C. Jacoby is conductor, gave its twentieth concert on June 19 in the auditorium of the Engineering Societies Building, New York. On this occasion the soloists were Mrs. Sarah More, soprano; John W. Nichols, tenor, and F. Reade Winant, bass.

The presentation of Haydn's "Creation" made up the program and in it Mr. Nichols sang his solos with distinction, revealing not only a fine vocal equipment but an excellent oratorio style and good diction. Mrs. More scored in the popular "With verdure clad" and Mr. Winant sang his music ably. The choral portions were nicely presented, reflecting credit on Mr. Jacoby's training. Frank E. Ward and Benjamin Lambord were efficient accompanists.

### THE INCREASING DEMAND FOR

# KITTY CHEATHAM

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Her next American season begins October 5th in Youngstown, Ohio, and the unprecedented requests for her wholly original and valuable programs from the larger educational centers and Women's Clubs make an early application for open dates necessary.

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—Photo by Mishkin.



## TWO SYMPHONY CONCERT SERIES INAUGURATED IN CHICAGO PARKS

Conductor Stock and His Orchestra Open the Season at Ravinia While Max Bendix Leads National Symphony in Admirable Program at Midway Gardens—Record-Breaking Attendance at Both Places—Conductor Bendix an Old Chicagoan

Bureau of Musical America,  
No. 624 Michigan Boulevard,  
Chicago, June 29, 1914.

**S**IMULTANEOUS openings of Ravinia Park on the extreme North Shore and the Midway Gardens on the other end of the city took place last Saturday evening, and both attractive Summer resorts broke attendance records.

At Ravinia Park the season was opened by the Chicago Symphony Orchestra, under Frederick Stock, and Ruth St. Denis, the character dancer. The orchestra, fresh from a trip of more than a month throughout the Middle West, where it has played for festivals in a score of cities, is in excellent condition, and gave a program of light music in a perfect technical and delightful musical manner.

Such numbers as the Andante from Tchaikowsky's Fifth Symphony, Massenet's "Neapolitan Scenes," the Second Hungarian Rhapsody, by Liszt; Overture to "Mignon," by Thomas; the Godard "Adagio Pathétique" and Glazounow Concert Waltz in D were superbly performed. The Rhapsody elicited such a storm of applause that Mr. Stock added Kreisler's "Liesbesfreud" waltz (re-orchestrated by Stock) as an encore.

Miss St. Denis has been a great magnet since she began her appearances at Ravinia a year or two ago. Her dancing has in fact become an institution there. Her opening number Saturday evening was a new and picturesque series of dances, including "Chitra Hunting," from an Indian play, by Tagore, called "Chitra." The music for this number was drawn from Tchaikowsky's "Marche Slav."

In a scherzo-waltz by Edmund Roth Miss St. Denis responded gracefully to the lilting rhythms of the music, and this number was followed by a characteristic cakewalk, which had to be repeated. Miss St. Denis has two assistants this season, Hilda Beyer and Ted Shawn, who dance cleverly, and who made a pleasant impression in one of the Vienna waltzes by Strauss.

Edmund Roth has been engaged this year to conduct the music for Miss St.

Denis and her company. He is a routine and capable musician and his scherzo-waltz, above mentioned, disclosed a happy melodic vein.

Not only was the pavilion filled to the last seat but skirting its sides were about



Max Bendix, Conductor of the New National Symphony Orchestra of Chicago

2,000 interested listeners. It was the largest audience which has attended any of the Ravinia Park openings.

The season will continue for four weeks under Frederick Stock and then there will be an operatic season of six weeks, until September 7.

### Bendix's Opening Concert

After the formal opening of the Midway Gardens, at the head of the Midway and Washington Park, the president of the company, Mr. Matthews, expressed himself as much elated over the successful inauguration of the concerts by the National Symphony Orchestra under Max Bendix's direction. There was an audience of several thousands and almost

as many more were turned away for lack of accommodations.

The scheme of music for these Gardens consists of three separate programs, one beginning about 6 o'clock, and known as the "dinner" concert, then the formal symphony program, from 8:30 until about 10 o'clock, and finally a "supper" program, from 11 until 12.

In the middle program only Max Bendix conducts. Last Saturday night his program consisted of the March, "Queen of Sheba," Gounod; Overture "Rienzi," Wagner; selections from Verdi's "Aida," "Blue Danube" Waltz, Strauss; Ballet Music from "Henry VIII," Saint-Saëns; Overture "William Tell," Rossini; Schubert's "Serenade"; Selections from "La Bohème," Puccini, and "Rhapsodie Espagnole," Schubert.

These numbers were all played with artistic finish and with musical taste under Mr. Bendix's direction. The orchestra has acquired considerable routine in its short existence and now plays with precision and beauty of tone.

### A Former Chicagoan

It is perhaps not remembered in all quarters that Max Bendix was once before a Chicagoan.

"When I realize," said he the other day, "that it is eighteen years since I last occupied the position of concertmaster with the Theodore Thomas Orchestra in Chicago, I feel as if I were 180 years old." And so busy has Mr. Bendix been since he left his position in Chicago that one scarcely wonders that the time has seemed very long.

Mr. Bendix was with the Thomas Orchestra ten years and appeared often as soloist during that time, performing all the great concertos. However, his former activities here were not confined to his work as concertmaster of the orchestra, for he was also engaged in teaching and in string quartet playing. The writer recalls vividly the personnel of this quartet. It included Eugene Boegener, who has been concertmaster at the Metropolitan Opera House, and who played second violin in the quartet; August Yunker, who played viola and who left Chicago to become head of the Imperial Music School at Tokyo, Japan, and Bruno Steindel, cellist, who has been with the Chicago Orchestra uninterruptedly through all these years. As a teacher, Mr. Bendix was active first in association with William C. E. Seeboeck, the pianist, and later with William Sherwood at the Chicago Conservatory.

Mr. Bendix has traveled extensively in Europe as well as in America since he gave up Chicago as a permanent home, and though in the meantime he has had many flattering offers to return to Chicago as head of the violin department of various music schools and conservatories, he has declined all of them. On one occasion, when asked what kind of a contract he would like to have he sent back word that if the management would give him a contract for ten years at \$10,000 a year to give twenty-five lessons a week he might consider the offer! It is needless to say that he did not receive the contract.

In 1908 Mr. Bendix made a tour of the United States, giving 100 concerts, twenty of them with Rudolph Ganz, the pianist.

"Conditions in orchestral music and playing have made a wonderful advance in Chicago since I have been away," said Mr. Bendix, "and had I come here eighteen years ago to organize an orchestra such as I am now directing it is not likely that I could have found more than three or four competent players, outside of the Theodore Thomas Orchestra, who could have taken a place in such an organization. To-day we have some of the finest orchestral players in the world right in Chicago."

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### MILWAUKEE SCHOOL GROWTH

Additions to Conservatory's Faculty—Thirty-nine Diplomas

MILWAUKEE, WIS., June 29.—Announcement of important additions to the instructional facilities of the Wisconsin Conservatory of Music were made by Director William Boeppler at the annual commencement exercises in the Pabst Theater, at which event thirty-nine pupils were granted diplomas. Beginning in September, Mr. and Mrs. Herman DeVries, of Chicago, will come to Milwaukee once a week to conduct a school of opera at the Wisconsin Conservatory. Edwin Kappleman and Lela Lund have been added to the faculty in the pianoforte department. Jean Edith

West will join the conservatory as head of the elocution department. Frank Olin Thompson, Milwaukee, has been appointed assistant musical director of the conservatory.

Diplomas were granted to the following:

Nellie L. Hermon, Fannie M. Carswell, Margie M. Gerlach, Rose E. Malsch, Madge J. Mulaney, Mary D. Powers, Hedwig Wambaganss, Irene W. Koch, Gladys Brice, Catherine Grace Debbink, Irma J. Jaeger, Jennie Annette Johnson, Lillian Kreutzer, Ana Lucile Porter, Louisa Swartwout.

Teachers' certificates were awarded to the following:

Eva Bannister, Mildred Dickson, Ellen Sibilla Elmer, Lillian V. Hedlicka, Dorothy Marie Jensen, Ruth A. Stoffel, Christine Jorgensen, Malinda Schwenzen, Emily Wille, Linda Bohn, Rose C. J. Deutsch, Florentine Heimlich, Lauretta Kopmeier, Lela C. Lund, Mae McGovern, Victor Mosel, Vera M. Mueller, Rose Weinfurter-Rank, Helen Irene Roberts, Francas B. Seeboth, Alpha Teich, Erna Villmow, Viola Weis.

M. N. S.

### HEMUS SUMMER ACTIVITIES

Baritone to Teach Church Work and Prepare Programs

Percy Hemus, the baritone, whose recital in Æolian Hall last season attracted peculiar attention because the program consisted entirely of American works with the composers at the piano, has completed his season of teaching and coaching and will spend his vacation at Asbury Park, N. J., remaining there from July 1 until September 15.

Mr. Hemus will prepare his Winter programs during his vacation and will have many novelties to offer in his next New York recital. He has been compelled to remain near New York in order to fill his position at the Second Church of Christ, Scientist, New York, where he is soloist. In addition he will teach a few of his pupils at Asbury Park. Among these are Elgie Bowen, soprano, of the "Love Cure" and the "Spring Maid" who after having lost her voice through bad usage has had it restored by Mr. Hemus and will resume her stage work in the Fall; Ethel Kinneman, contralto, soloist with Pryor at Willow Grove and Kansas City, and Charles Tingle, tenor, who will have a prominent part in "Sari" in the Fall.

Mme. Fremstad Swims a Mile Each Day, She Writes Manager

That Mme. Olive Fremstad is enjoying life at her camp in Maine this Summer is indicated in a letter from her to her manager, Walter David, of Foster & David, in which she says: "I swim every day about a mile, rain or shine, cold or warm. It's great fun and splendid preparation for my coming season of concerts."

Mme. Fremstad's season will open in Seattle, October 1. Her many admirers in New York will have an opportunity of hearing her early in the season as she is to be soloist with the New York Symphony Orchestra at its concerts of October 31 and November 1 at Æolian Hall.

American Works in Bernthaler Concerts at Pittsburgh

PITTSBURGH, PA., June 29.—Programs which considered all musical tastes and the presentation of works of American composers marked most of last week's concerts of the Pittsburgh Festival Orchestra, Carl Bernthaler, conductor. A rather classic program was given Friday night when an overture by C. C. Converse was given its first presentation. Mrs. Martha S. Steele was among the week's soloists, appearing to good advantage on Saturday night, when she sang an aria from the "Queen of Sheba." Her songs with the piano were excellent, Mr. Bernthaler accompanying her. Mrs. Steele has a soprano voice of pleasing quality and her reception was most flattering. E. C. S.

Mme. Soder-Hueck's Son Rescues Girl from Drowning

Disregarding his own chances of safety, Frederick Soder-Hueck, son of Mme. Soder-Hueck, the New York vocal teacher, saved a girl from drowning on Long Island Sound, last Tuesday. Mr. Soder-Hueck was canoeing with Elizabeth Stapleton, daughter of the Rev. Dr. John Stapleton, of South Norwalk, Conn., and their boat capsized. Miss Stapleton could not swim and sank immediately. Mr. Soder-Hueck left the overturned canoe and dived for his companion, bringing her to safety only with the utmost difficulty.



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## LECTURE-RECITALIST HAS NOVEL IDEA OF "JULIEN"

Mrs. George Lee Bready Refuses to Draw a Pessimistic Conclusion from Charpentier's Opera

Mrs. George Lee Bready, who specializes in lecture recitals of the newer operas, has given a series of four such recitals at the residence of Mrs. John D. Chapman at "Round Island," Greenwich, Conn. The operas discussed were, on June 9, "L'Amore dei Tre Re"; June 16, "Julien"; June 23, "L'Amore Medico," and June 30, "Boris Godounow."

In these recitals Mrs. Bready traced the story of the opera, reciting the principal lines and playing most of the music from the piano score. It was apparent that she has definite views of her own in regard to the significance of the operas. For instance, many critics to the contrary notwithstanding, she claims that in "Julien," the Charpentier hero fails to realize his ideal because that ideal is false, in that it is too much tainted with egotism. Mrs. Bready would not draw a pessimistic conclusion from the opera (*Julien*, she declares, does not die, but merely faints); she regards it all rather as a dream from which *Julien* will take a lesson that will lead him to success in Charpentier's next opera on the subject.

## NEWARK TENOR IN RECITAL

Edwin Orlo Bangs Presents Delightful Program, Assisted by Pianist

NEWARK, N. J., June 22.—Edwin Orlo Bangs, tenor, assisted by Constance Rusby, pianist, and Emily Pierson, accompanist, was heard in a delightful recital at the residence of Dr. Rusby, on De Graw Avenue, Saturday evening. His program consisted of three groups:

1. a "My lovely Celia," Old English; b "Turn ye to Me," Old Scotch; c "Come and trip it," Tanel; d "Where'er You walk," Handel. 2. a "Die Lotoblume," Schumann; b "Ständchen," Brahms; c "Als die alte Mutter," Dvorak; d "Einen Sommer Lang," Schütt; e "Ausgang," Schütt. 3. a "I hear a Thrush," Cadman; b "Little Dutch Garden," Loomis; c "Long ago in Alcala," Messenger; d "Why" Wells; e "Murmuring Zephyrs," Jensen.

This young artist is gifted with a voice of peculiarly appealing quality. The Handel "Where'er you walk" was sung with dignity and admirable breath control. All his work showed musical insight and careful attention to the little refinements that make singing beautiful. He was recalled enthusiastically and added Bohm's "Still wie die Nacht."

Miss Rusby played Beethoven's "Waldstein" Sonata, MacDowell's "Scotch Poem" and Albeniz's "Castilian Dance," and gave evidence of technical efficiency and careful training. The audience was large. Mr. Bangs is a pupil of John Dennis Meehan. S. W.

Distinguished Russian Conductor to Appear at Atlantic City

PHILADELPHIA, June 25.—Robert Paterson Strine, the manager, of this city, has just arranged a limited Summer engagement at the new Garden Pier at Atlantic City for an orchestra of twenty-five musicians, under the direction of David A. Steiman, the Russian conductor, who will make his first appearance in America with this organization next

week. Steiman is said to be considered one of the most artistic conductors in Europe, especially as a leader of dance music, of which, with his company of foreign musicians, he makes a specialty. Steiman has conducted orchestras in Paris, where he was heard in a season of comic opera; in the City Garden at Yalta, the Summer residence of Czar Nicholas; the Polyhymnia Orchestra and the Meyerbeer Orchestra, and was finally chosen guest conductor of the Society of Incognito Composers, this being considered a high honor, as the most famous composers in Europe are members of the organization. Previous to coming to America Steiman toured Russia, Germany, France and England with his own orchestra of eighty pieces. A. L. T.

## ACTIVITIES OF CHICAGO OPERA ARTISTS ABROAD

New Laurels Earned by Principal Singers—Some of Their Roles for Next Season

CHICAGO, June 27.—News has reached Chicago of the activities in Europe this Spring and Summer of many of the leading members of the Chicago-Philadelphia Opera Company.

Maria Kousnietzoff has just concluded a season at Paris, where she has had the unique distinction of singing at three opera houses, the two subventioned houses, the Grand Opéra and the Opéra Comique, and at the Champs-Elysées Theater. She sang *Thais*, *Tosca*, *Manon* (Massenet), and danced as *Potiphar's Wife* in Richard Strauss's "Legend of Joseph." She is now singing at Drury Lane Theater, London, in Russian opera, and opened in "Prince Igor." She will also appear in "The Legend of Joseph," in which she danced in Paris.

Lucien Muratore, the French tenor, is concluding his season at the Opéra in Paris, where he received a flattering welcome on his return from his engagement with the Chicago Opera Company. He has sung in "Faust," "Carmen," "Manon," "Le Miracle" and "Monna Vanna."

Maria Barrientos, the coloratura soprano, has just returned to Europe from Buenos Ayres and Havana. At the Colon (Buenos Ayres) she has been re-engaged for next season. She is to sing in two performances in Paris and London of Handel's oratorio, "St. Cecilia." Mme. Barrientos will make her debut with the Chicago company in January in "Lucia," supported by Bonci and Sammarco.

Louise Edvina's success in Paris and Covent Garden in "L'Amore dei Tre Re," "Louise" and other operas is a matter of common knowledge. She will make her first appearance with the Chicago company as *Fiora* in "L'Amore dei Tre Re" and will thus have created the rôle of the heroine in three of the leading opera houses in the world, London, Paris and Chicago.

Vanni Marcoux will sing the rôle of the blind king, *Archibaldo*, in "L'Amore dei Tre Re" in Chicago and will also appear in "The Tales of Hoffmann," playing the three rôles, *Coppelius*, *Dappertutto* and *Dr. Miracle*, and will sing as the Father in "Louise," *Don Basilio* in "The Barber of Seville," and repeat his performance of *Guido* in "Monna Vanna," *Scarpia* in "Tosca" and *Don Quichotte*.

Clarence Whitehill's success at Covent Garden has been a source of pride to Chicagoans and Americans in general.

Alice Zeppilli has been singing the rôle of the page *Oscar* in Verdi's "Un Ballo in Maschera" in London at Covent Garden. M. R.

Five Artists in New Jersey Concert

Max Jacobs, violinist; James Liebling, cellist; Edna Mampel, contralto; Rafael Diaz, tenor, and Ira Jacobs, pianist, were the artists who appeared at a concert

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given under the auspices of the Royal Arcanum, Tenafly, N. J., on Friday evening, June 26. Mr. Jacobs scored heavily in a group of Kreisler pieces and compositions by Drla, Sarasate and Wieniawski and was recalled a number of times and obliged to add extras. For Miss Mampel's singing of an aria from "Samson and Delilah" and Mrs. Beach's "The Year's at the Spring" there was much approval. Messrs. Liebling and Diaz were also well received in their solo offerings. The program opened with a Haydn Trio played by Messrs. Max and Ira Jacobs and Mr. Liebling, who also offered later in the program shorter pieces by Schubert and Widor. Ira Jacobs and Mrs. Elaine Hale Phillips were the accompanists.

Lectures and Recitals in Chicago Musical College

CHICAGO, June 29.—The following is a list of lectures and recitals scheduled for the Summer course of five weeks by the Chicago Musical College at the Ziegfeld Theater: Saturday morning, July 18, lecture, "The New vs. the Old Way of Teaching," Harold B. Maryott; children's program, preparatory department; Saturday morning, July 25, lecture, "Wagner's 'Parsifal'" (illustrated), Maurice Rosenfeld; matinée by advanced students; Saturday morning, August 1, lecture, "Appreciation of Music" (illustrated), Maurice Rosenfeld; matinée by students, schools of opera and acting.

Eva Mylott in Canadian Concert

Eva Mylott, the Australian contralto, now on tour through Canada, appeared on June 19, at Oshawa, Ont., scoring an emphatic success. The concert was given under the auspices of the Oshawa Music Club and the contralto was ably assisted by Louise Stuart Honsinger, the Philadelphia pianist. Miss Mylott was given a splendid reception, and her singing of Salter's "Cry of Rachel," Sullivan's "Lost Chord" and Liddle's "Abide

with Me" was so enthusiastically received that she was forced to repeat them.

New York Symphony Orchestra Engaged for Next Spartanburg Festival

After an interval of two years, the New York Symphony Orchestra, Walter Damrosch, conductor, is to resume its Spring tours through the South and Middle West. Under the management of Haensel & Jones, the orchestra will leave New York on April 5 next, touring through the South Atlantic States as far as Texas, then proceeding north to Iowa and east through the Ohio Valley States to New York. Already a large number of festival contracts have been closed, among them the three-day festival at Spartanburg, S. C., which is under the direction of Edmon Morris, of Converse College.

A rather large audience attended the piano recital given by the pupils of Fanny L. Story on June 15, in the Second Baptist Church, Holyoke, Mass. A quiz on musical theory made up the first part of the program, demonstrating in a practical way the work of the "S" Club.



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The Bridgeport (Conn.) School of Music closed a successful season with a musicale given on June 21.

John Orth, the Boston piano teacher and lecturer, is spending the Summer in Denver, at the home of his son.

Willard Flint, the Boston basso, is spending the Summer at his country home in Hyannis, Mass., on Cape Cod.

Thirty-two pupils of Florence Hammon recently gave an interesting piano recital in Musical Art Hall, St. Louis, Mo.

First of the series of concerts in the Milwaukee parks was given at Lake Park on Saturday afternoon, June 27, by the Hugo Bach Ensemble.

An entertaining series was that comprising the four recitals recently given by students of the Murphree Studios in the High School of Valdosta, Ga.

The primary and intermediate pupils of Mrs. Arthur Randall gave a piano recital on June 27 in the home of their teacher, at Bridgeport, Conn.

Among the enjoyable recitals in Columbus, O., were two by pupils of Margaret Parry Hast, teacher of singing. Ethel M. Harness presented three classes in recitals.

Charles Martens, basso, was the assisting artist at the annual June musicale given by the piano pupils of Bessie Libby at the latter's studio in Bridgeport, Conn.

To mark the twentieth anniversary of the organization of King's Highway Church, Bridgeport, Conn., an interesting program of organ and choral works was given.

In a recent piano recital, the program of which ranged from Bach to Sibelius, pupils of William Hatton Green pleased a goodly number of West Chester (Pa.) music-lovers.

Theodore Bendix supplied a string sextet which played programs for the receptions of the Freundschaft Society at its new club house in New York on June 17 and 18.

Mr. and Mrs. F. Addison Porter, of the New England Conservatory of Music, will spend their Summer in Europe, having sailed on the *Cymric* from Boston, June 30.

Adelina Connell, the Boston pianist and teacher, is spending the Summer at Bar Harbor, Me., where she is combining her vacation with some concert-giving in the society colonies.

Jeremiah M. Wieder, a young pianist, gave his graduation recital on June 11 in the auditorium of the Messinger Scientific School of Music, Allentown, Pa. He played a difficult program with ease and surety.

Recent recitals in Providence have been given by piano pupils of Florence E. Ames, assisted by Margaret Clark, soprano; vocal pupils of Arthur Hyde and vocal pupils of Mrs. Raymond Wesley.

An interesting piano recital was that given by the pupils of Mary Louise Peck on June 19 in Odd Fellows' Hall, Bridgeport, Conn. Lena Mason, soprano of the Century Opera Company, proved a welcome soloist.

The younger pupils of William Harfield Stockwell gave an interesting piano recital on June 19 in Travis Street Auditorium, Shreveport, La. Assisting the young soloists were the High School Quartet and Felice Klein, soprano.

Guests who assembled at the musicale, on June 21, in Mr. and Mrs. Garrison's home at Bridgeport, Conn., learned of the engagement of Gladys Pinckney to Rhey

Garrison. The latter, besides being a pianist, is the leader of a local orchestra.

George Sawyer Dunham, of the faculty of Lassell Seminary, Auburndale, Mass., and conductor of the Quincy and Brockton Choral societies, sailed from Boston on the *Laconia*, June 23, for a Summer of travel and study in Europe.

Katherine Eyman, a gifted young Newark, N. J., pianist, who has studied with Alexander Lambert and who gave a successful recital at the Krueger Auditorium in Newark last season, is preparing for a New York recital début next season.

Walter Peck Stanley, organist, gave a recital on June 18 in the Ponce de Leon Avenue Baptist Church, Atlanta, Ga. In presenting his unconventional program Mr. Stanley enlisted the aid of Solon Drukenmiller, tenor, and Georg F. Lindner, violinist.

Theodore Schroeder, the Boston vocal coach, is spending July and August at Camp "Zufrieden" in the White Mountains. A few artists are working on special programs with him at the camp, among them Bradley Kimbrough, a basso of Houston, Tex.

The two closing piano recitals by Addye Y. Stemmler's pupils in the Musical Art Building, St. Louis, Mo., attracted large audiences. Of exceptional interest was a demonstration illustrating the practical theory of the Dunning System of improved music study.

Lida Shaw Littlefield, of Brockton, Mass., presented a large class in a recent vocal recital, assisted by Ella Beatrice Ball, violinist, of Providence, and Elizabeth Burrill, of Brockton, accompanist. Among the students appearing were several church soloists of Brockton.

Frederick W. Wodell, of Boston, presented a large vocal class in recital on June 22 in that city. Assisting the singers were Marjorie Gaskins, pianist. Lucy Root, soprano, and Mrs. Maida E. Lemont, contralto, were particularly praised for artistic performances.

Glenn Thomas Greenamyre, a talented young violinist, recently gave a recital in May's Opera House, Piqua, O. A large audience heard the artist's program with evident pleasure. He was assisted by Elizabeth Boyer, soprano; Olivia Mueller, pianist; May Scott, pianist, and Will Davis, bass-baritone.

Pupils of J. H. Gilmour, in the Chicago Musical College School of Acting, presented three one-act comedies with full scenic equipment and entr'acte music by the college orchestra on June 25. This entertainment instituted the Summer Series of offerings, scheduled to take place in the Ziegfeld Theater.

Attractive student recitals recently given in St. Paul have brought forward vocal pupils of Myrtle Weed; Edith Clark, piano pupil of Gertrude E. Hall, assisted by Harriet Casady, soprano; Ethel Carlson, piano pupil of Leopold Bruenner, and Charlotte Burlington, piano pupil of Mr. Fairclough.

The members of St. Andrew's Choir, Meriden, Conn., gave a delightful concert on June 25 in the Parish House. The entertainment was arranged by Julius E. Neumann, who directs the singers, his idea being to get the present and former members of the choir together so as to form a permanent organization.

At the forty-first annual commencement held on June 8 in the School of Fine Arts, University of Arkansas, a splendid program was presented by the following artists: Misses Mahan, Worcester, Covington, Davis, Horner, Hon, Buchanan, Bradley, Bird, Cox and Oates and Messrs. Mitchell and Tovey.

Pupils of Raymond L. Myers gave an interesting violin recital on June 5 in the Martin Auditorium, Lancaster, Pa. A feature of unusual interest was Haydn's Symphony No. 13, performed by an orchestra of thirty-five young players. Anna E. Martin, pianist, contributed materially to an enjoyable evening.

The Milwaukee Catholic Choral Club has elected Dr. Ralph C. Kestley as president. Other new officers are: Vice-president, William F. Dorhan; secretary, Mrs. Otto Singenberger; treasurer, William Diedrich; financial secretary, George S. Zander; librarian, Charles Mayer. Prof. Otto Singenberger is director of the choir.

The début of a thirteen-year-old pianist claimed the attention of Jamestown (N. Y.) music-lovers on June 22. Helen Eugenia Parrott, a student at the Jamestown Conservatory, presented a carefully prepared program, pleasing an exceedingly large audience. The Grieg "March of the Dwarfs" proved especially fascinating.

Arrangements have been made by a group of Newark (N. J.) men for a music festival to be given at the First Regiment Armory next April. It is proposed to have a three-day festival along the lines laid down originally by the Newark Festival Association. C. Mortimer Wiske has been engaged to conduct the festival.

The Presto Quartet, a new musical organization in New Haven, Conn., gave a concert in Harmonie Hall on June 17, presenting its program in a distinctly enjoyable manner. The personnel of the quartet is as follows: Florence H. Longsteat, soprano; Mary E. Lynch, contralto; Lewis L. Lauttenbach, tenor, and William Grabb, basso.

The splitting of the Francis Osborn prize of one hundred dollars was the only solution open in making this award at the Yale Music School commencement. R. H. Harrington and Frederick D. Adams, Jr., competed for the prize, receiving similar marks of excellence. Finally the faculty decided to divide the prize between the two competitors.

The Lyric Quartet of Union Congregational Church, Green Bay, Wis., is experimenting with a new idea of giving mid-week evening concerts at the church parlors for all who care to come. A silver collection is made during each program. Those appearing in the concerts are Kathryn Townsend, soprano; Lyda Marie DuBois, alto; Harold J. McNeill, tenor, and Herbert O. Numan, bass. Winifred Webb is accompanist.

Marion Wilson, of Columbus, O., who is a pupil in Boston of Felix Fox, the pianist, gave an artistic recital recently in Providence, playing compositions by Bach, Chopin, Debussy, Ravel, Scott, Liszt and Rachmaninoff. Mr. Fox assisted her in the first movement of Rachmaninoff's Concerto in F Sharp Minor by playing the orchestral part on a second piano.

Ethel Puchner, of Wisconsin, who has been in the East during the last season studying with Stephen Townsend, of Boston, gave a song recital at the Townsend Studio on June 15. In concluding the program, Miss Puchner had the assistance of the following soloists, in presenting the song cycle by Lohr, "The Little Sunbonnet": Alice Reece, alto; Earl Bellis, tenor, and E. Perry Haskell, baritone.

In the University of Chicago series of Summer concerts the event of June 29 was contributed by Jessie Lynde Hopkins, contralto, and Hans Schroeder, baritone, with Mrs. Daisy Waller and Mrs. L. H. Abele, accompanists. The program contained songs from the German classic and romantic writers, "Wotan's Farewell" from Wagner's "Die Walküre" and a number of songs by American composers including A. Walter Kramer's "Nocturne," the last sung by Miss Hopkins.

The choir of St. James Episcopal Church, the largest of that denomination in Milwaukee, gave Mendelssohn's "Elijah" at the church on Sunday evening, June 14. The baritone part was taken by Philip Gates and Ole Holm sang *Obadiah*. Master George Patrick of All Saints' Cathedral Choir assisted in the rôle of the *Youth*. Soprano and alto solos were sung by Edith Owen and Lois Richardson. Mrs. Charles McLenegan,

organist, directed the work of the vested choir of men and boys.

Recent recitals in Providence, R. I., have included programs by Hester A. Bennett, a pupil of Harriot Eudora Barrows, who was assisted by Alice Totten, Mabelle E. Baird and Leonard Smith; Bertha Royce, who has established music school settlement work in Fall River and who was assisted by Mary Ellis Bryan and Mr. Smith; pupils of Loyal Phillips Shawe, including Mrs. Clara Garvin, Marjorie Church, Frank Lane, Ray Gardiner, Robert Reed and Bessie Birch, besides a concert by pupils at the Music School Settlement.

An interesting song recital was that given on June 15 at the Central State Normal School, Mount Pleasant, Mich., by the pupils of William E. Rauch, director of the music department. The program was made up mainly of works by American composers and included songs by Rogers, Bond, Woodman and Homer. Preceding this event were two recitals on June 11 and 12, respectively. At the first about a dozen pupils of Miss Park gave a piano recital and on the following day the seniors presented an engaging program.

There will be an exodus of prominent musicians of Oshkosh, Wis., to Europe late in June for study and pleasure. Florence Minors, Sarah Bardon, and Mrs. Richard Lea, of Tacoma, Wash., accompanied by Clarence E. Shepard, the pianist, organist and instructor of Oshkosh, sail for Naples on July 2. Morris Wilson, of Oshkosh, who, with Miss Minors, is an advanced piano pupil of Mr. Shepard, will join the party in Germany in August. Mr. Shepard will return in September, but the rest of the party aim to spend the Winter abroad and take up further study under European teachers.

Providence will be represented at the Commonwealth School of Music at Birthday Harbor, Me., by two teachers, Harriot Eudora Barrows, who will be in charge of voice department, and Albert T. Foster, who will give instruction in harmony and violin. Clarence G. Hamilton, the director of the school, was formerly of Providence and at one time organist of the First Universalist Church in that city. Two interesting pupils' recitals were given at the school on June 20, the first by juvenile pupils of Albert T. Foster, Leonard Smith and Mrs. Anne Gilbreth Cross, and the other by the older pupils of Mr. Foster and Mr. Smith.

The advanced singing and piano pupils of Mrs. Ella May Smith were heard on June 21 in Columbus, O. The singers were Mrs. Osmer Charles Ingalls, soprano, and Hazel Freshuer, mezzo-soprano. The pianists were Dana Cole, Mildred Ebert, Mildred Gardner, Alene Seymour Little, Marie Breese Miller, Helen Frances Mohr, Doris May Mull, Florence Marie Reilly, Bertha Schilfarth and Mildred Eirlyn Tessier. The accompanists were Mabel Rathbun, piano, and Mrs. Mabel Stepaman, cello. In another program the juvenile class was heard, including Virginia Allen, Fanet Adams, Ethel Maidlow, Frances Cyler and Margaret Wilson.

Voice pupils of Huldah Schuster-Schnurmann gave an interesting recital recently in Erie, Pa., assisted by Marion Nason, piano pupil of Mrs. Gertrude Colby, and Joseph Gifford, reader. In other recent Erie recitals Winifred Eggleston presented Dorothy Liebel in a song program, assisted by Mrs. John Smart, violinist, and Katrina Blass, pianist; Lois Berst and Caroline Ferguson presented several student programs of piano music; Mrs. Walter Schleicher and W. J. Town were heard in a program of songs given in the studio of their teacher, Gertrude Sechrist Reincke, who has also presented Effie Schafer, contralto; Ruth Bitig, soprano, and William Lauterbach, baritone, and a graduation organ recital was given by Conrad E. Forsberg from the Erie Conservatory of Music, assisted by Jacob Young, tenor; Mary Ablett Rocky, contralto; Mrs. J. C. Hammond, soprano; Irene Noonan, contralto; Thomas Finnegan, tenor; Raymond Stewart, baritone; Dorothy Taylor, soprano; Carolyn White Irwin, contralto; Robert White, tenor, and William Kaebinck, baritone. During the present week Mrs. Eggleston presented Ruth Evelyn Ford, contralto, and Ernest Parshall, tenor, assisted by Florence L. Heidt, piano pupil of H. B. Vincent, and Mrs. J. P. Smart, violinist. Mrs. Charles Pratt, contralto, of Erie, was enthusiastically received in a concert at Corry, Pa.



## ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of **MUSICAL AMERICA** not later than Friday of the week preceding the date of publication.

### Individuals

- Anderton, Margaret.**—Chicago, Sept. 23; New York, Oct. 22.
- Bryant, Rose.**—New York, July 4.
- Brown, Albert Edmund.**—Hartford, Conn., Sept. 20; Northampton, Mass., Nov. 9; Boston, Dec. 21.
- Falk, Jules.**—Symphonic Festival Concerts, Atlantic City, N. J., July 26, Aug. 23, Sept. 6 and 13.
- Hinshaw, Wm.**—Berlin Wagner Ring Festival, Theater des Westens, Berlin, June 23 to Aug. 21.
- Jacobs, Max.**—Far Rockaway, L. I., July 15; Edgemere, L. I., July 17; Newport, R. I., Aug. 1-14; Deal, N. J., Aug. 25; Long Branch, N. J., Sept. 7.
- Kaiser, Marie.**—Western tour, Oct. 25 to Nov. 8.
- Kellerman, Marcus.**—Georgetown, Ky., July 4; Winchester, Ky., July 5; Danville, Ky., July 6; Lebanon, Ky., July 7; Richmond, Ky., July 8; Mt. Sterling, Ky., July 9; Cynthiana, Ky., July 10; Connorsville, Ind., July 11.
- Matzenauer, Margaret.**—Houston, Tex., Oct. 27.
- Miller, Reed.**—Chautauqua, N. Y., July 20 to Aug. 1; Round Lake, N. Y., Aug. 6, 7, 8; Winona Lake, Ind., Aug. 19.
- Mylott, Eva.**—Harrison, Ont., July 6; Guelph, Ont., July 7; Sherbrooke, Que., July 8; Three Rivers, Que., July 9; Quebec, Que., July 10; Yarmouth, N. S., July 17; Bridgewater, N. S., July 20; Lunenburg, N. S., July 21; Chester, N. S., July 22; Truro, N. S., July 23; New Glasgow, N. S., July 24; Pictou, N. S., July 27; Charlottetown, N. S., July 28; Digby, N. S., July 29; Bridgetown, N. S., July 30; Middleton, N. S., July 31; Annapolis, N. S., Aug. 3; Kentville, N. S., Aug. 5; Wolfville, N. S., Aug. 6; Windsor, N. S., Aug. 7; Halifax, N. S., Aug. 10; Parrsboro, N. S., Aug. 11; Amherst, N. S., Aug. 12; Moncton, N. B., Aug. 13; Sackville, N. B., Aug. 14; St. John, N. B., Aug. 17; Antigonish, C. B., Aug. 19; Sydney, C. B., Aug. 20; North Sydney, C. B., Aug. 21; Glace Bay, C. B., Aug. 25; St. John's, N. F., Aug. 28, 31, Sept. 2.
- Nagel, Emma.**—New Brunswick, N. J., July 4.
- Nichols, Mr. and Mrs. John W.**—Chicago (Apollo Club), Dec. 25, 27.
- Pagdin, Wm. N.**—Worcester Festival, Sept. 24; Boston (Handel and Haydn Soc.), Apr. 4.
- Purdy, Constance.**—Dartmouth College, Reardon, George Warren.—Ocean Grove, N. J., June 29-Sept. 7.
- Reardon, Mildred Graham.**—Ocean Grove, N. J., June 29-Sept. 7.
- Rennay, Leon.**—Paris, July 20; Munich, July 25; Venice, Aug. 1; New York, Sept. 25; New York recital, Nov. 2.
- Rogers, Francis.**—Bar Harbor, Me., Aug. 1.
- Sarto, Andrea.**—Kansas tour, Dec. Dec. 7-13.
- Schutz, Christine.**—Maine Festival, Aug. 4.
- Simmons, William.**—New York City, July 4; Woodstock, N. Y., Aug. 20.
- Thompson, Edith.**—Walpole, N. H., Aug. 25, 26.
- Van Ogle, Louise.**—Delaware, Feb. 4.
- Van Der Veer, Nevada.**—Chautauqua, N. Y., July 20 to Aug. 1; Rochester, Aug. 6; Round Lake, N. Y., Aug. 7, 8; Winona Lake, Ind., Aug. 19.

Among the many students' concerts recently heard in Bridgeport, Conn., a piano recital by the pupils of Ella Sanger excited favorable comment.

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## IN NEW YORK MUSIC SCHOOLS AND STUDIOS

Adelaide Gescheidt, the exponent of Miller Vocal Art Science under the direction of Dr. Frank Miller, the noted New York throat specialist, will not close her classes for the Summer, but will continue at Chappaqua, N. Y., until September. As a practical result of the success of several pupils who made public appearances during the season, a large number of teachers and advanced students are entered in these Summer classes.

Miss Gescheidt has taken additional studio space in Carnegie Hall for the coming season so that two assistant teachers may aid her in her teaching. Among her pupils who have won public notice is C. Judson House, tenor, who achieved a success at Saratoga recently, and Hazel Dawn, formerly of the "Pink Lady" and "The Little Café" companies. During the later engagement Miss Dawn completely lost her voice and it was restored by Miss Gescheidt. This enabled her to complete her season and to make arrangements to star in the "Débutante," Victor Herbert's new opera, for the coming Winter.

First of a series of four piano recitals by Lawrence Goodman at the von Ende School of Music was that of Wednesday, July 1. The program comprised the Bach Toccata and Fugue in D Minor, the Beethoven Sonata in C Sharp Minor, six Chopin pieces, a Dohnanyi Rhapsodie, "En Automne" by Moszkowski and the Schubert-Tausig "Marche Militaire."

The list of Summer events at the school includes the following: Wednesdays at 10 A. M., history of music by Mme. Amelia von Ende; Wednesdays at 11 A. M., literature and art, Mme. Amelia von Ende; Wednesdays at noon, informal re-

citals by pupils of the school; Wednesday, July 1, at 4 P. M., piano recital by Lawrence Goodman; Friday, July 3, at 8 P. M., social evenings by the students and faculty; Wednesday, July 8, at 4 P. M., piano recital by Lawrence Goodman; Wednesday, July 15, at 4 P. M., piano recital by Lawrence Goodman; Wednesday, July 22, at 4 P. M., song and violin recital; Friday, July 24, at 8 P. M., social evening and musicale by students and faculty; Wednesday, July 29, at 4 P. M., piano recital by pupils of Hans van den Burg; Wednesday, August 5, at 4 P. M., piano recital by Lawrence Goodman.

Mr. and Mrs. Edmund Severn left last week for a six weeks' vacation after the close of their teaching season. As in years past they have been teaching both in New York and Springfield, and Mrs. Severn's voice and piano pupils and Mr. Severn's young violinists have been doing excellent work. Mr. Severn's compositions have been played considerably this year, among the most successful of his larger works being his Suite, for violin and piano, "From Old New England," which has figured conspicuously on the programs of Maximilian Pilzer, the violinist, to whom it is dedicated.

Pupils of Manfred Malkin and Arnold Volpe awakened a demonstration of enthusiasm at their recent concert at the Malkin Music School. Of these pupils Carl Berger, Jr., Irving Berlefin, Arthur Gansfried, Mildred Miles, Clara Gelb, Fannie Jacobson and Pauline Rosenblum had appeared in previous concerts at the school. All showed that they had made marked progress since their former appearances. Morris Wolfson, who ap-

peared for the first time at the school, revealed the promise of a noteworthy career. At the reception tendered to Mr. Volpe on the eve of his departure to Europe he expressed his delight in the results shown at the examinations of the pupils and praised Mr. Malkin's work. Some of the guests present were Pietro Florida, Josef Pasternack, Prof. William Krane, Wladimir Dubinsky, Mr. Persin and others.

An enjoyable and well played recital was given at the Virgil Piano School, Mrs. A. M. Virgil, director, by Modena Scoville on June 26. She displayed versatility of technic and interpretation. In the Bach "Preamble" she presented the thematic material in a clear and spirited manner. In "Two Arabesques" of Debussy she showed technical facility and smoothness. A Mazurka and Etude of Chopin were admirably done and the C Minor Nocturne was given sympathetic interpretation. She brought the program to a brilliant close with the Twelfth Rhapsodie of Liszt.

Mrs. Minnie Hanse, contralto, an artist pupil of John Walter Hall, sang the rôle of Delilah in a production of Saint-Saëns "Samson and Delilah," with much success at Los Angeles, Cal., on May 21. The work was given at the Morosco Theater by the People's Chorus and Symphony Orchestra. Mr. Hall's Summer session for singers and teachers opened on July 1, at his studio in Carnegie Hall, with a large attendance enrolled.

During the Summer months the Theodore Van Yox Vocal Studios will be open on Mondays and Thursdays.

## Boston Musician Finds a Wonderful Voice in Negro Boy from Tennessee

BOSTON, June 29.—About two years ago a friend of Arthur Hubbard, the Boston singing master, wrote him that he had discovered a remarkable voice in Tennessee. It belonged to a young negro boy, Roland Hayes, a student at Fisk University. The friend urged Mr. Hubbard to interest himself in this lad, who was at that time in Boston, where he had gone to take part in a festival at Mechanics' Hall.

The final result of the correspondence between Mr. Hubbard and his friend was that the former took the boy under his care.

Hayes' aged mother was a slave. She is poor and her boy is unable to have any advantages except what he may earn for himself. As soon as he had sung enough to find that Boston had definite possibilities for him, he went to fetch his mother, setting up a modest household in an apartment here in St. Botolph Street. Although Hayes has the voice of one out of many singers and all the mental and musical requirements that spell fortune he is unable to give to his art the direct and concentrated study it demands, for he faces first the proposition of immediate bread-winning for himself and his mother.

After one of his first appearances in Boston, one of the audience asked the boy if he needed money. Hayes said that he did and the man suggested he get a job. The boy admitted he was looking for one but said he feared he could not find one that would not interfere with his singing when he got a chance.

"You come and see me," said the man, "and I'll give you a job and you can sing whenever you feel like it." Hayes has been employed ever since by this company, one of the largest insurance firms of Boston. He has occasional engagements and does his practicing and takes his lessons in the evenings. When he gave his concert in Steinert Hall last season every official of that insurance company was present.

Said Mr. Hubbard: "I have not a pupil in my classes for whom I have a more genuine affection than for this lad, nor have I one who possesses a keener intelligence or a surer musical feeling and taste."

Hayes loves best the Italian language and music. One would think only to hear him that he was one of the golden voiced Italians with whom the generations have all too discreetly endowed us. His enunciation is excellent and he has the trick of it. His manner is modest and quiet and his soul goes out on the song he sings.

Charles A. Baker, the accompanist and coach, left New York on June 29 to spend July at Lake St. Catherine, Vt., and August at Ogunquit, Me.

## Bergh, Franko and Sousa to Conduct Central Park Concerts

It was announced last week by the Department of Parks of New York that Arthur Bergh had been chosen to conduct orchestral concerts and Nahan Franko band concerts in alternate weeks on the Central Park Mall. John Philip Sousa is expected to give several concerts in the park in August.



### Mrs. Maria W. Daniels

BOSTON, June 29.—Mrs. Maria W. Daniels, of Brookline, Mass., passed away recently at her home. Mrs. Daniels was the widow of George F. Daniels, who for ten years held the presidency of the Handel and Haydn Society of this city. She was widely known in musical, patriotic and club affairs of this city, and took an active interest in the work of her daughter, who survives her, Mabel W. Daniels, the noted composer and teacher of music at Simmons College.

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## A Modern Poet in Tonal Art

Compositions for the Pianoforte by Ignaz Friedman Reveal Him as a Creative Musician of Unusual Abilities—Little Known in This Country

**S**PEAK to the musician you chance to meet about new compositions for the pianoforte and he will tell you to-day that modern composers are not writing real piano music. He will admit that Richard Strauss contributed some genre pieces in his early days, that Reger has done some sketches, and that the modern Frenchmen have made efforts to bring their impressionism to the keyboard. Josef Hofmann, in an interview last year stated that he believed that the only piano music of value being written to-day was that produced by the contemporary Russians. He pointed to the music of Rachmaninoff.

From time to time, however, new works come to notice, either at public concerts or in the music shop. They hold the interest and renew one's faith in the belief that the piano literature was not brought to a conclusion with the completion of the labors of Franz Liszt. Nothing more engaging has been viewed by the present writer than the piano compositions of Ignaz Friedman, who appears to have done considerable creative work in his comparatively brief career. Reports of his distinction as a pianist have from time to time come from Berlin, where he now resides; he has been accorded a place by European critics among the virtuosi elect in the music world of to-day.

America knows him neither as pianist nor as composer. Only now are his works advanced by his publishers for critical judgment. His music impresses one even at a first reading as that of a man who has something to say and who further is equipped with the knowledge that enables a musician to express himself to the greatest advantage.

It is the "Universal Edition" which has brought forward his music. Here appear "Drei Klavierstücke, op. 33 (Three Piano Pieces)"; a Passacaglia, op. 44; "Drei Fantasiestücke, op. 45 (Three Fantasy Pieces)"; "Studien, op. 47 (Studies)"; "Vier Praeludien, op. 48 (Four Preludes)"; "Two Mazurkas, op. 49," and "Polnische Lyrik, op. 53 (Polish Lyric Pieces)". These are the original works and the adjective *original* may justly be applied to them.

In the set of "Three Piano Pieces, op. 33" there are an Etude in C Minor, a Mazourka in G and a light but charming "Tabatière à Musique." These pieces are strongly contrasted with the Passacaglia, op. 44. Herr Friedman's theme—a mighty ground bass—is enunciated first in the left hand, *mezzo piano*. It is a dignified theme, sombre and expressive. What the composer has done with it is worthy of the highest praise, for he takes it through all possible sorts of metamorphoses in a masterly manner. It is one of the really worth-while essays in the form by a modern musician! But impressionism is not unknown to this composer. In the "Fantasy Pieces" he gives us an *Andante penseroso*, "Einsam-

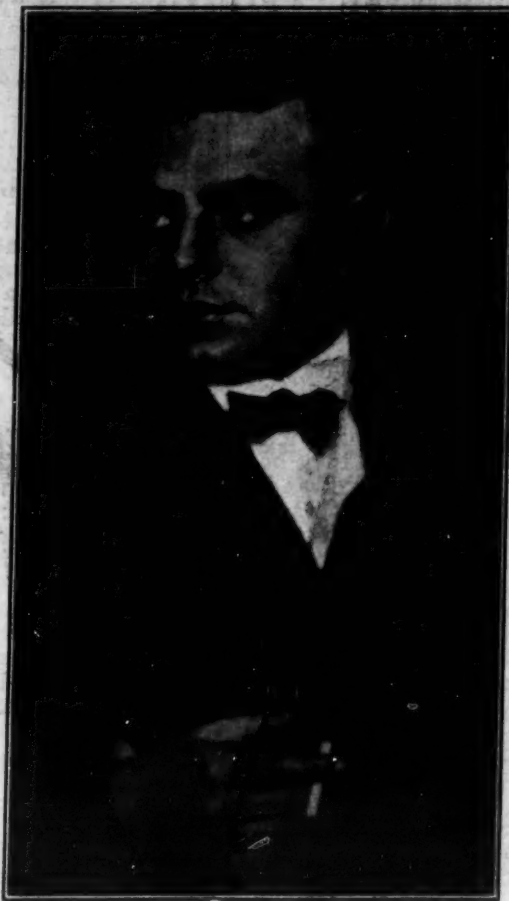


Photo by Schenker

Ignaz Friedman, Whose Piano Works Entitle Him to High Distinction Among Contemporary Composers

keit (Solitude)," superb in its repressed inflections. It is music that suggests an infinite number of things without publishing them specifically. A "Tanz (Dance)" follows; here is a breath of "whole-tonism," natural, insinuating, deftly managed and sure to win approval from musician and public alike. And its companion in the set is an "Intermezzo," an impassioned piece in C Sharp Minor, full-breathed and surging in its rhythmic grip. One can hardly conceive that such music should be neglected by contemporary piano virtuosi. With op. 48 come "Four Preludes," sketches without titles, all worthy, all individual. Moods they are, such as a tone-poet can give us in his smaller moments of inspiration. Modernity is their keynote, yet they are, none of them, forced. Perhaps the "Two Mazurkas" are less individual; a mazurka is after all only a mazurka, and the composer who writes one, if he be a Pole—and Herr Friedman is one—must simply express a musical idea in the rhythm and form of his country's national dance. The second mazurka in C Minor, with its employment of secondary harmonies, is, however, a gem, spontaneous and lovely and imbued with all the charm that the mazurkas of Chopin contain. But his "Polnische Lyrik (Polish Lyric Pieces)" seem in the last analysis to be his finest. They are recent works, four pieces that deserve a place alongside the magical "Lyric Pieces" of Edvard Grieg. In "Herbst (Autumn)" there is a breath of joyous melancholy; the "Schlummerlied (Cradle Song)," set in G Sharp Minor, with its running accompaniment in the left hand, has a sad note in its melody, the kind of melody that Moussorgsky might have written; it is of the soil, and its genuineness is further

A Genius Who Understands Both the Spirit of the Piano and How Musical Ideas May Be Presented Through It in a Modern Manner

substantiated by the poignantly expressive recitatives, Adagio. Rollicking in spirit, uncouth in its brusqueness is the "Bauerntanz (Peasant Dance)." But even here, in a mood that would permit of banality, there is nothing that does not hold to the standard which the composer maintains in his other works. Last in the set is an impression, "Wind," a brief essay, Vivo, that contains quite the musical thought that its title suggests.

Barring the Passacaglia, which is a tremendous pianistic composition, these works are within the capacity of any person who has a well-developed technic and a fair amount of musical perception. Only the "Studien, op. 47 (Studies)," are for the virtuoso alone. There are four of them, and they are finely done. Piano problems occur in them that will warm the heart of the professional, and they still contain musical ideas of sufficient importance to warrant their inclusion on recital programs.

An interesting and still unexplained fact is again instanced here. Herr Friedman has inscribed many of these compositions to such men as Josef Hofmann, Moriz Rosenthal, Leopold Godowsky and others. To be sure, the dedication of a composition does not carry with it the requirement that the person to whom it is dedicated play it on his program. Yet when the works are unquestionably worth while, as these are, it seems that performers still display an attitude of coolness toward compositions by a colleague who enjoys the two-fold distinction of being both a composer and a virtuoso.

There is a set of "Konzert-Transkriptionen (Concert Transcriptions)" which command respect at once. Herr Friedman has arranged for concert performance Dandrieu's "Les Fiftes," a Rameau Musette, a Grazioli Adagio, the "Ballet of the Happy Shades" from Gluck's "Orfeo" (he has set it admirably in G Flat Major, a key well suited to its theme), Dandrieu's "La Caquet" and Beethoven's "Eccossaises." These transcriptions are masterly and are as finely executed as the much-played Godowsky settings of the works of the older masters.

An early set of songs, op. 5—"Das Mädchen am Teiche singt," "Arie des Schäfers" and "Kinderlied"—though in them one misses perhaps the modern note, are well worth the attention and interest of singers. Sterling counterpoint, a wonderfully managed canon, is observed in the "Kinderlied," while the moods of the other poems are reflected in an admirable manner, the folk-like nature of the first being painted in a melody which might indeed have sprung from the German people.

Mention must also be made of a set of "Fünf Walzer (Five Waltzes)" for piano, four hands. Here is music with the Viennese "snap" in it, with which modern harmonic writing is successfully combined. They are short, yet their charm is so distinct that they would be welcomed set in orchestral garb as a miniature waltz-suite. Two fine cello pieces, with piano accompaniment, are an entrancing Valse Lente and a "Mélodie

Slave." The former is worthy of Tchaikowsky at his best, and should be much played, especially since new cello compositions of value are very rare.

Brief as these remarks on Herr Friedman's works must be, it is hoped they will point out the validity of his claim to a place among contemporary composers. As the opus numbers show, the works reviewed here do not constitute his entire creative activity. They are fairly representative, however, of him as a composer for the piano, and it is with him as such that we are concerned. The pianist who seeks novelties for his programs will go far to find modern music that fulfills the requirements more capably than does that of Ignaz Friedman. He is a composer who understands both the spirit of the piano and how musical ideas may be presented through it in a modern manner. What Ignaz Friedman needs is a pianist who will make propaganda for his music. To be sure, he might play them himself, as he possesses, as far as reports go, all the necessary equipment. But were he to make an American tour—which would be his first—he would be obliged to perform standard repertoire works, so that he might be judged. It is to be hoped earnestly that a champion of his music will be found in the near future, so that his name will become more than a name to the public and will not only be prized by those few musicians who have had the good fortune to know his work and value it as the distinctive utterance of a poet of the tonal art.

A. WALTER KRAMER.

Mme. von Niessen-Stone Withdraws from Institute of Musical Art Faculty

Mme. Matja von Niessen-Stone, the soprano, formerly of the Metropolitan Opera House, has severed her connection with the Institute of Musical Art of New York, according to information made public this week. Mme. von Niessen-Stone has taught at the institute for the last eight years. She is now in Europe to visit her son, who is completing his education in England, and probably also to transfer her teaching activities to Berlin.

Mme. Backus-Behr Home from Europe

Mme. Ella Backus-Behr, the New York vocal coach and accompanist, who has been appearing in concerts in London with Merle Alcock, contralto, and Bechtel Alcock, tenor, returned Monday aboard the *Minnewaska*. Mme. Backus-Behr left later in the week for her summer home in Hyannis, Mass., where she will conduct Summer classes.

Stransky at His Summer Home

Josef Stransky, conductor of the New York Philharmonic Orchestra, arrived in Berlin from Munich, June 22, and left on June 24 for his villa on Lake Starnberg, where he will remain for the rest of the Summer. He has obtained a number of German and French novelties for next season, though the cables do not state what they are.

Maggie Teyte at Paris Opéra Comique

After four years of absence from the Paris Opéra Comique, Maggie Teyte made her reappearance there on June 18 in the title rôle of "Mignon." It is learned in New York that negotiations are pending for Miss Teyte's return for a full season at the Opéra Comique.

Giulio Gatti-Casazza, general manager of the Metropolitan Opera House, left London for Paris on June 23, his headquarters in the French city being 11 Rue Bassano.

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